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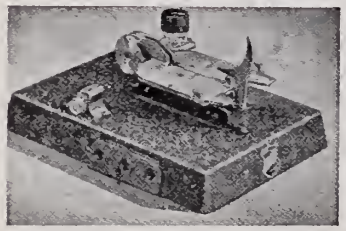

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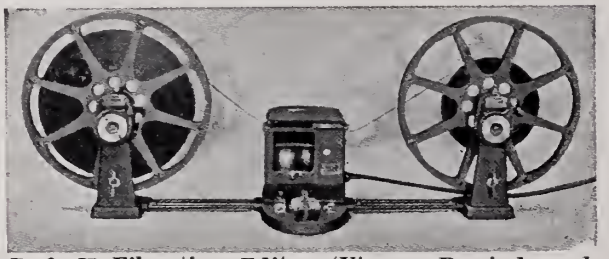

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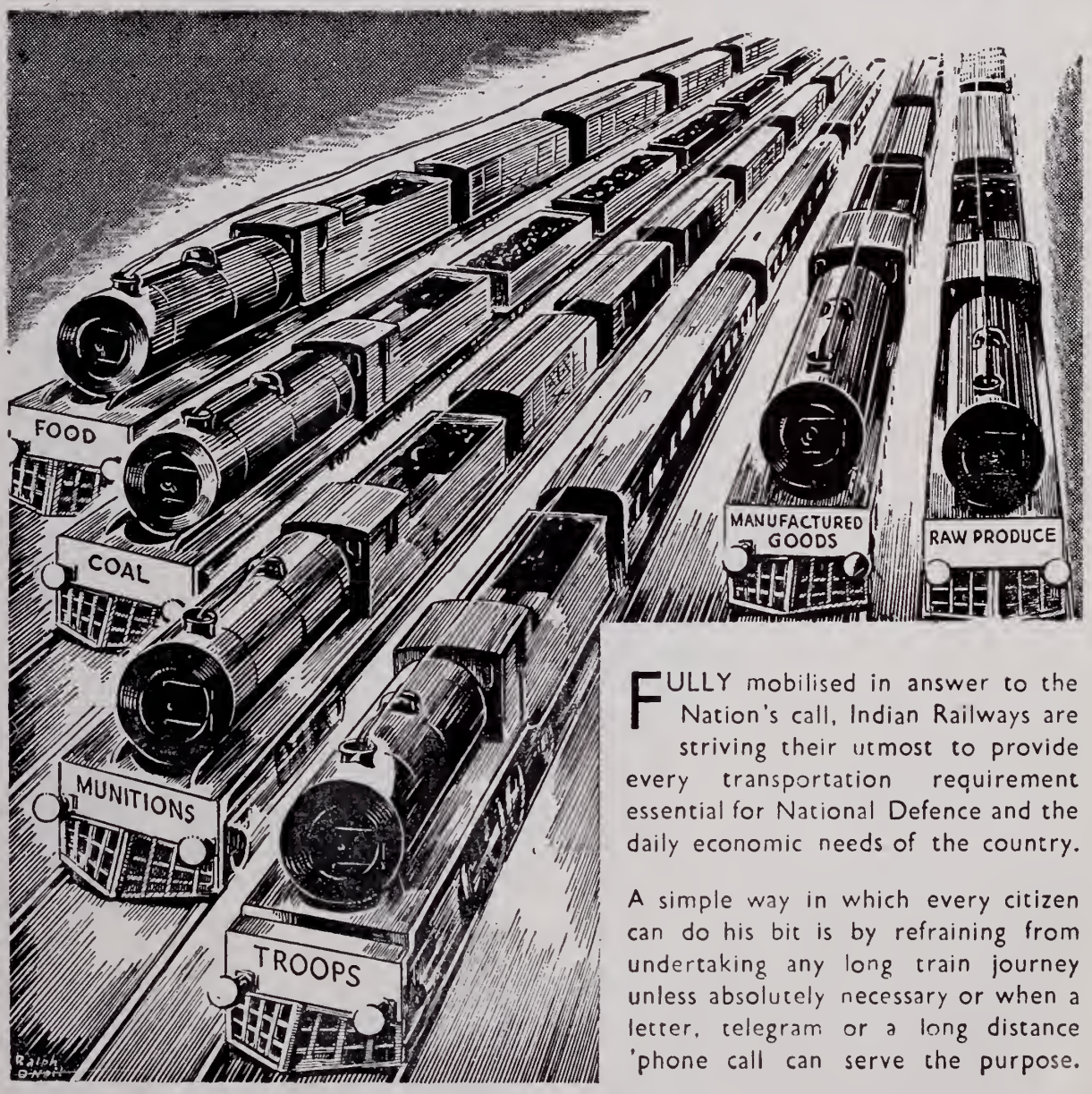

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POND'S CREAMS

MAY 1942

VOL. 8 No. 5.

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filmindia

Proprietors:—FILMINDIA PUBLICATIONS, Ltd.

Sir Phirozshah Mehta Road, Fort, Bombay

Editor: BABURAO PATEL

Stop and Think

Our film industry is to-day facing a terrible crisis. It has been threatened with a shortage of raw film. And already several film studios in South India have stopped production and thrown out of employment hundreds of persons who have been, all these years, depending on film making in the South.

In a very short time the position in Bombay will be equally grave, although the Government of India have granted a priority of import for the raw film required by the industry.

The vital problem, however, is that of transport and this is something beyond the control of the Government of India. With the enemy reported to be operating in the Indian waters, it is becoming increasingly difficult for normal shipping to continue unloading goods into the country. The military needs of the country are of vital importance and naturally therefore the entire available tonnage will be required for military purposes. To find space for raw films and chemicals which our film industry requires, under these circumstances is well nigh impossible.

The best way, therefore, to meet this emergency is to reorganize our film industry on a war-time basis and make the most of what supplies we have already in hand and the small trickle that will be available at painful intervals.

Strangely enough, war had given an impetus to production in Bombay. Many tiny concerns have cropped up to produce a single picture, thereby forcing a wider distribution of our limited resources in raw films and chemicals.

This should not have been allowed, but our industry lacks an organisation to exercise an effective control in such matters.

The result of this lack of control is that we have now over forty pictures in making in the different studios of the city—half of which are launched by free-lance producers.

Free-lance production never helps an industry that strives to stabilize itself. Statistics will prove that 95% of free lance productions fails to be popular at the box-offices and almost invariably the one-picture producer never recovers his investment with the result that the

industry suffers a set-back in its natural process of stabilization.

Taking a recent example we had the misfortune of seeing during April five pictures: "Kiski-Bibi", "Malan", "Kirti", "Society" and "Paisa'. All these were products of free lancers and all of them failed to be popular.

Our own opinion is that all these five pictures should not have been produced at all. They had nothing in them worth the huge trouble of production. All of them together contributed to a waste of at least three lakhs of rupees. Imagine the criminal waste of raw films and chemicals these pictures have unnecessarily caused in these times. The same raw stock would have, otherwise, been available for regular studios, whose product is liked by the public and who employ a regular army of workers for years.

Somehow, the studio owners who hire their studios to the free-lance producers do not seem to realize the wisdom of conserving our resources in raw stock and chemicals. In pursuing a short-sighted policy of earning small profits by hiring, they prejudice the long-range prospects of their own production activities.

To save our entertainment industry, it is necessary that our regular and well established studios should continue to function uniformly and the only way to do so is by cutting down unnecessary waste in our raw stock resources.

If the film industry is to survive, our present day irresponsible free-lance production must stop and the industry in general must reorganize itself on a war-time basis so that within the minimum available resources, the industry can still meet the demand of the people for entertainment.

The human side of the whole problem is also equally important and should deserve the attention of our producers who call themselves industrialists.

The film industry in all its different branches regularly employs over 60,000 persons and the maintenance of these people is entirely dependent on the product of the regular and well established studios and not at all on the mushroom productions.

If these well established institutions are starved of their vital supplies, partly due to the present war exigency and partly owing to the waste caused by free lancers, a large army of regularly employed persons will be thrown out of work causing severe economic distress all round.

In addition, therefore, to the industrial need, the present problem throws a moral responsibility on our industrialists to support and maintain their old colleagues and workers who have, for years in the past, helped them to earn and accumulate profits.

Between the Indian Motion Picture Producers' Association and the Kodaks, the sole suppliers of raw films, the present day suicidal production by free lancers can be easily stopped.

We hope, both the institutions show enough moral courage to save the situation from getting worse than it is now.

THE THEATRE MAGNIFICENT ?

The Regal Cinema, the theatre magnificent in Bombay, is gradually becoming a disgusting place of entertainment.

A two-and-half hours' show on a crowded Sunday becomes a spot of torture to the average cine-goer, especially on a mid-summer day.

No one disputes the cinema's claim to an air-conditioning plant but the damn thing seems to belong to a thinking type of mechanism working by fits and starts. It has, by now, given so many exhibitions of its mood that the air-conditioning plant at the Regal Cinema can be truthfully called absolutely unreliable. If a plant fails in its primary purpose of conditioning the air, what the hell is it there for?

Add to this, the nuisance of the smokers' smoke in the auditorium and you won't be surprised to see people's bodies sweating and eyes watering through a continuous two and half hours of "entertainment". When people come out, with their red inflamed eyes and wet clothes, they present an appearance of having escaped from a torture chamber.

What about the other plant that is supposed to pump in fresh air every few minutes? Why isn't that working?

Well, the Regal is no longer "magnificent" with these inconveniences and it is a pity that some great pictures produced by the 20th Century Fox have to be seen by us sitting in a torture chamber. Perhaps, Mr. C. B. Newbery of 20th Century Fox cannot get a better theatre for his pictures.

Imagine seeing and hearing Carmen Miranda, Alice Faye and other charmers under these conditions. Bah! what an entertainment!

Padmadevi makes one more Bengali picture "Karnarjun" in Calcutta.

NEENA, the mysterious, guards her exquisite skin with LUX TOILET SOAP

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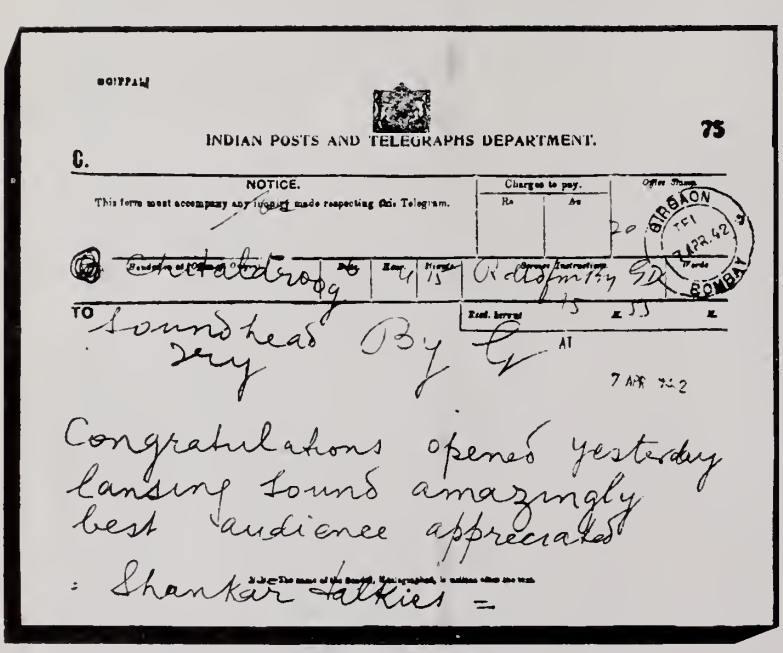

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SHANTARAM GETS GOING

Under Producer-director Shantaram, the Film Advisory Board seems to be making fast progress in the production of documentaries, short features and semi-topical films.

The latest reports available show a number of subjects already in hand such as: "The Knock of Fate" giving us the story of the "V" campaign; "Aiming High", encouraging recruitment to the Indian Air Force; "World Combat" which strangely enough promises to tell the story of our dynamic defence; "Navy Film", underlining the recruiting activities of our navy; "Covering With Affection", a documentary on blanket making in India; "Sir Stafford" a documentary of the socialist knight's visit to this country and a couple of more on a Lahore dairy and cattle show, probably as a tribute to our worthy Viceroy.

Not content with this varied material, most of which is hardly useful for war propaganda except the Air Force and the Navy films, Shantaram wishes to give short news caricatures of 75 or 100 feet calling them "Flicks of the Day". This feature promises to expose the pan-Asiatic propaganda of the Japs.

From the above films, two, viz: "Aiming High" and "The Knock of Fate", have been released for public exhibition. Shantaram's technical skill in framing these subjects provides a marked contrast with the slapstick work given hitherto by the Board. Both the subjects are aimed high technically and presented with a remarkable degree of efficiency.

We did not, however, approve of the commentators of both the films. Some Robert Stimson speaks for "Aiming High" and though the written commentary is quite well done, the spoken word is affected, unnatural and unimpressive. Stimson seems to be having an accent of his own which does not sit pleasantly on one's ear.

The commentary of "Knock of Fate" is given by Messrs. Aubrey Menon and John Rowdon. We presume that one of them has written it and the other has spoken it. Who has done which is kept a secret but as their voices are disgustingly familiar on the A.I.R. we think that Rowden has delivered the spoken word.

This commentary is written in an academic high-flown style and entirely fails to appeal. The spoken word, in addition, is unnecessarily affected lending to the commentary a peculiar foreign accent which alienates the sympathy of the Indian listener.

Shantaram must not allow such people to spoil his good technical efforts, for both the films are good presentations pictorially. Particularly in "The Knock of Fate", it is admirable the way Director B. Mitra has succeeded in capturing cleverly the continental atmosphere which contributes to the theme of the story.

The Film Advisory Board must find commentators who would be understood by our people in general and not persons who seem to have an odd size pebble in their mouth.

OUR RAW FILM SUPPLY

As a result of the deputation led by Rai Bahadur Chuni Lall on behalf of the Indian Motion Picture Producers' Association, the Government of India are reported to have agreed to a priority import of seven and half million feet of raw film into India every year.

For normal consumption, this quantity is enough for our industry provided transport for the same is available during these times.

Radha Rani adds sex appeal to "Badal" a social story of Eastern Pictures.

M. A. Raoof (Osmania)

This very popular, very modest, amateur singer with honey-sweet expression, who was educated at the famous Osmania University of Hyderabad (Dn.), and whose broadcasts from the State Radio Station are heard all over India, is now introduced to you by us.

His expression is something new and entirely different from what WE have ever heard before from any other Urdu singer. His style enhances the sweetness of his expression and the words of his songs come to your ears as if they were alive.

The selection of compositions so far recorded is unique. Most of them are of simple words but their arrangement has made them full of very beautiful and delicate meaning. Amongst the composers sung by him are: H.E.H. The Nizam, "Jiggar", "Ghalib", "Maikash" and "Fani".

N 25680	शराबे नाज को दो आतीशा इक फसाना सुम गये	N 25713	नगदी तेरा गुन गाउं नाहि माने जोया
N 25688	मेराज की रतीयां धुम यह थी है वजे इम्तीयाज मेरी	N 25737	क्या कर गया एक जो अब भी ना तकलीफ

HIS MASTER'S VOICE

Under the Defense Rules, the Government have moreover restricted the footage of long feature films to a maximum of 11,000 feet while advertisement trailors have been cut down to a maximum of 400 feet. This restriction is a happy boon in disguise and we are at last going to have some good entertainment in reasonable length in place of the old practice of giving boring films of over fourteen and fifteen thousand feet.

The people of South India in particular ought to offer prayers for their deliverance through this Defense Regulation, as, for years, they have been tortured by marathon productions of 20,000 feet and odd.

In cutting down the footage of the main programmes, a space has now been automatically made for newsreels and topical films. Here is an opportunity which can be used by people like Mr. Y. A. Fazalbhoy, who keep on writing about short films and their necessity, to produce some useful short films and fill the gap in the programme usefully. Is any further encouragement necessary?

A DIRTY FILM

Realizing the necessity of conserving our raw film resources, we feel that the Government ought to stop for the present all the production and exhibition of the commercial film which seeks to sell some product.

Very recently we had the bad luck to see an advertising film called "Men Over Machines" produced by Messrs. J. Walter Thompson for the Buckingham Mills of Madras and directed by Mr. Evelyn Wood.

Apart from the film failing to tell its sales story effectively, it was in itself a waste of so much raw material as, even technically, this effort was too poor to deserve any praise.

The theme of this film provided one more eye-opener to the thinking Indian who did not fail to observe the cheap capitalistic exploitation of our masses which this film seeks to defend.

It seems that the directors of the Buckingham Mills are anxious to take away our agriculturists from their family lands and harness their manhood to the ever-regenerating grind of the capitalists.

Even the little children of the mill labourers are injected with the poison early in life and brought up as more grist to the mill.

The film seems to drive home that agriculture in India merely helps to land the farmer into debts from which he can never be free unless he leaves his home and and takes up work with the Buckingham Mills.

That is the dirty impression this film leaves behind in one's mind and it is surprising that a respectable firm like J. Walter Thompson which hopes to carry on its business in our future Free India, could be a party to this dirty game of capitalistic exploitation. Even advertising has a moral code of its own and one can't sell a product by advertising it against the patriotic sentiment of a people.

In our opinion, no Indian exhibitor, proud of his heritage, ought to show this film whatever the monetary reward.

A.R.P. SHORTS

It is only natural that the A.R.P. organisation should make an effort to take the benefit of the film medium to popularise the protection measures that people must adopt and help others adopt in the event of air raids.

Cinemas in Bombay have co-operated with the A.R.P. organisation as was only to be expected of them. From Friday, April 17, people have been witnessing in all the prominent cinema houses in the city short pictures entitled "A.R.P. And You".

The first picture was concerned with fighting incendiary bombs. These demonstrations are quite helpful indeed. Other pictures of a similar character were shown in successive weeks. The subjects they dealt with included correct behaviour in an air raid, protection of food and combating the Japanese Incendiary bomb.

For once, the Educational Films of India gave proof of their existence after a long time. The versions are both in English and Hindustani.

SOVIET "MORALE" FILMS

The Indian film world has a lot to learn from Soviet Russia. Sir Stafford Cripps emphasised that

Yakub seems to be nursing a pig tail in "Lalaji", a comedy of National Studios.

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Miraculous but no magic, RCA Fantasound brings to cinema audiences a new richness and realism of sound never experienced before. To meet Disney's demands for absolutely faultless reproduction of his great musical adventure RCA technicians developed Fantasound after two years of research. RCA Fantasound is a revolutionary discovery opening up new and boundless possibilities in film making.

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point in the brief interview he granted to our special representative. We will of course be quite slow to learn, both we and our anti-dated India government.

Sir Stafford had scarcely the necessary time to develop this point, even if he had the knowledge. Accidentally enough, we have come across a report in the New York Times on how Russia has been making her morale films when Hitler's panzer divisions were in her front yard.

The Soviet studios have responded by creating a new type of morale film, the essentials of which are brevity, wit and variety. Production of these films is allocated among various studios and coordinated by the newly formed government war films studio.

"Most of these pictures do not exceed two reels in length but are released in groups as complete programmes with the overall series title "Victory Will Be Ours."

"Programme One", for example, includes "A Dream in the Hand" in which Herr Hitler has a nightmare of past German failures to conquer Russian soil. It was made with footage borrowed from "Alexander Nevsky" and "Shors". The first portrayed the defeat of the Teutonic knights in 1242; the second celebrated the expulsion of German troops from the Ukrain in 1919.

"Programme Two", contains "Courage", re-enacting the feat of a Soviet Army Sergeant, who single-handed picked off thirteen members of a Nazi scouting party and captured the survivors. This programme also offers Boris Chirkov, hero of the Maxim trilogy, as "Anton Rybkin", an army cook who falls victim to one comic misadventure after another.

"Perhaps the most imaginative subject in the four programmes released so far is "Incident in a Telegraph Office". A long queue of disgruntled but patient citizens who are waiting to file messages. Suddenly Napoleon, reincarnate, barges to the head of the line and orders the clerk to transmit an important message for him! This message is full of advice to Hitler on the subject of winning a Russian campaign. When the crowd hears it, they reply in a song full of gibes and militancy, while on the screen the audience sees newsreel shots of Russia's defence effort at the front and behind the lines.

"If the Soviet film industry has hit its wartime stride neither was it caught napping when the bombs began to fall on June 22. As of that date there were at least half a dozen feature length films on hand suitable for stirring the martial spirit. Foremost among these was "Girl from Leningrad", portraying the front line adventures of a volunteer nurse unit during the Finnish War of 1939-40.

"The film was shot on location along the Mannerheim Line with the technical advice of veterans fresh from the campaign. It is the first entertainment film about World War II attempted by Soviet studios. Its popularity may be partly attributed to the clairvoyant note on which it ends. When the nurses assemble to be mustered out, after the peace with Finland and farewells are said, Nurse Natasha, the heroine, replies: "Goodbye—until next time"."

COMRADE KANGA IN AFRICA

Comrade E. P. Kanga, our Iraq hero, has written to the editor his first letter after six months' stay in East Africa. He has some sweet and bitter things to say about our film business in Africa and we let him tell it in his own way.

Writing about "filmindia" Comrade Kanga who is our film man on the spot says:

"Now don't think I am trying to flatter you. I know you are beyond idle flattery but I must say that thanks to you and "filmindia", you have made me a person well known in East Africa so much so that even a panwalla in a small town called Jinja in Uganda recognised me and addressed me as Mr. Kanga. When I asked him how he knew me he said he had seen my photo once in "filmindia" and read all about me regarding my difficulties in Iraq. Of course, credit for this goes to "filmindia", which I assure you every Indian, *without exception,* reads in Kenya, Uganda and Tanganika. It is one magazine which is awaited with anticipation and pleasure and when I tell the people that I have the pleasure of knowing you personally, I am virtually mobbed with questions.

"One thing is certain and that is that the value of "filmindia" as the medium of advertising Indian films in East Africa is tremendous and I do wish the film industry in India realises it."

Nur Jehan seems to be thinking in "Khan Daan" a Pancholi picture.

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RAMOLA, ANIS, MEHTAB, MAZHAR

Director
S. F. H A S N A I N

◐

Coming

"CHOWRANGHEE"

(Hindustani & Bengali)

Starring:
A N I S, M E H T A B, CHAYADEVI, JYOTI PRAKASH

Director
S. F A Z L I

◐

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Comrade Kanga proceeds to discuss the Indian film exhibition business in Africa and thinks that its present woes are due to the system of monopoly prevalent there.

"As for the Indian film business, it has suffered so far due to the distribution of Indian films being in the hands of a syndicate which has been having its own way with the result that in 1942 people in East Africa are compelled to see 1930 productions like: "Gaibi Gola" and "Noor-E-Watan".

"Till the last month I have succeeded in getting only four stations as the rest are under contract with the syndicate and in most of the towns the syndicate controls the cinemas with the result that *for the time being* I am shut out from a number of stations".

Mr. E. P. KANGA

We like "for the time being" coming from Comrade Kanga. No one can shut out a pioneer like Kanga for long.

Comrade Kanga says that Indian films have a huge market out there in Africas, as according to him, in East Africa alone a single film can easily fetch Rs. 10,000/-. Comrade Kanga, therefore wants to know: Where is the sense in selling distribution rights outright for four or five thousand rupees?

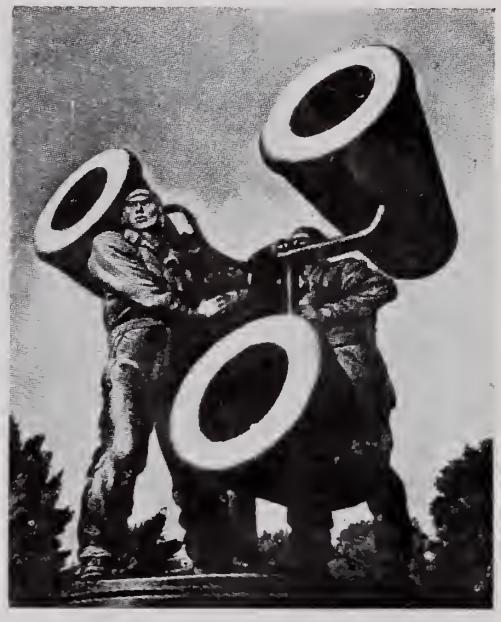
Who said that our producers had sense always? Not we!

It seems that the "white skin" is doing its best to choke off Indian film business, or for that matter any Indian business, as much as possible. The Indian film, therefore, has, in a place like Nairobi with a population of 20,000 Indians, only 6 shows a week—4 on Sundays and one each on Mondays and Wednesdays. In Mombasa, with an Indian population of 14,000, they get only 4 shows a week—3 on Sunday and one every Monday.

Comrade Kanga concludes: "The result is that there is so much rush at the cinema that respectable family people refrain from going to pictures to avoid being crushed. Both Nairobi and Mombasa are capable of maintaining an all-time Indian cinema but—"

Comrade Kanga has something to say about the African taste in films: "Personally, I think no junks should be sent to Africa. Africa needs only 50 pictures a year and surely India can send 50 good pictures a year. (Kanga is an optimist. He doesn't know our producers yet). Producers should realize that the Indian pictures are well patronised not only by the Indians but also by the natives of Africa and even by several Europeans".

So Comrade Kanga is getting along in Africa against the usual odds which have been his lot all his life. Kanga is always working for someone and preparing a rich harvest for that someone and in the process forgetting himself. And that is why, he is our Comrade.



The British unique new aircraft Detectors can hear a plane at incredible distances. Gunners get ready. Interceptors take off.

But the everyday dangers, of accidental loss, that threaten your business usually strike suddenly and silently. You have no warning —no time to "think things over".

Lloyds offer you a cover that is flexible enough to meet any emergency, with unusually liberal policy provisions.

Lloyd's policyholders appreciate this broad protection and prove it, by the 90% of all film insurance in India, placed at Lloyds.

Much of the confidence, comes from the character of the Agents. They're able, experienced, friendly men—men you can trust with the vital job of setting up your business defences.

SULTAN JANMAHOMED

Agent

LLOYDS INSURANCE COVER

Established 1934

Prospect Chambers Annexe, Hornby Road, Bombay.

Tel: No. 34316 Phonogram 34316 Bombay.

--IN THE MORNING OFCOURSE, IS THE TIME WHEN THE THINGS GET GOING IN THE COLLEGE WORLD!--AND WHERE DO YOU THINK, THEY STOP?.....

PRABHAT'S

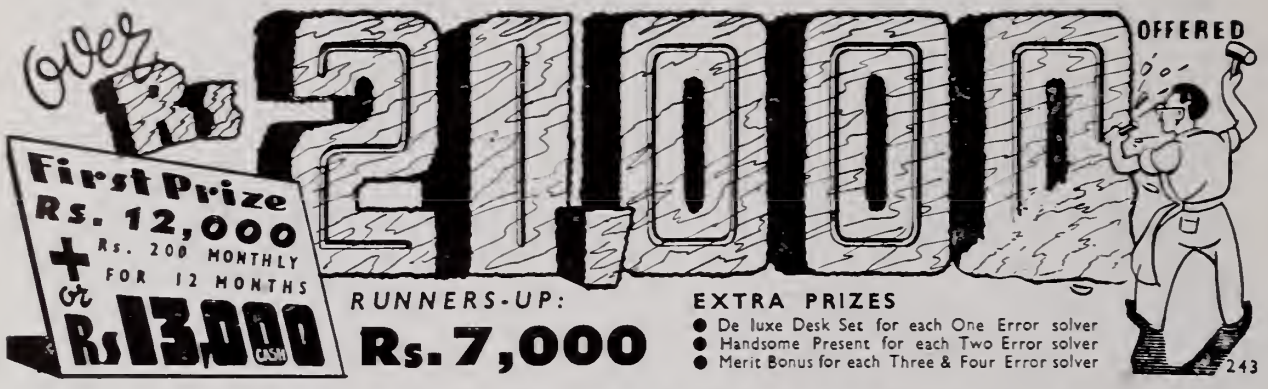
"TEN O'CLOCK"

WILL TELL YOU, WHERE—AND HOW!

A "FAMOUS PICTURES LTD." Release!

PRITHVIRAJ—

This popular actor of the Indian screen marches from one triumph to another. He will soon be seen in "Ek Raat", a Shalimar picture.



"COMMONSENSE CROSSWORD" No. 243

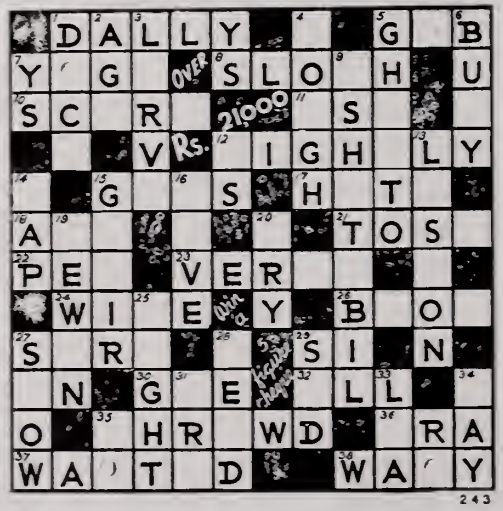
Carve yourself a prosperous future through *Commonsense Crosswords*! It will not be laborious like using a hammer and chisel. A little commonsense thinking and a comparatively few strokes of the pen can suffice—to bring you over Rs. 14,000 at any rate. For that will be your reward in this Competition if yours is the best entry received, unless you prefer Rs. 13,000 cash down. A further Rs. 7,000 is set aside for Runners-up, besides which there are unlimited Extra Prizes in which you will share even if you make as many as four mistakes. But remember that practice makes perfect, and go to it on the Practice Square below!

CLUES ACROSS

1. Close study of the Clues being essential do not this in tackling them
5. Prattle
7. Hindu system of philosophic meditation
8. Watery mess
10. Nervous shock resulting from severe "——" sometimes takes years to eradicate
11. Put to some purpose
12. Men of sympathy and understanding nearly always deal with young offender thus
15. Malicious ones tend quickly to become wearisome
17. Extreme dislike
18. Jumbled spelling of *lad*
21. Often considerably upsetting
22. Edible seed
23. That of a gifted literary craftsman is sometimes highly stimulating
24. Live one is apt to be rather trying to live with!
26. Such a gift is often appreciated all the more when one is lonely
27. Indian garment
30. Colloquial term for a horse
32. Everything
35. Astute
36. Series of years
37. Clearly the talents of many able men are this in war-time
38. Discretion is usually essential in dealing with adversary who is this

CLOSING DATE, MAY 8th.

N.B.—The Entry Fee is Re. 1 per Entry Square.
The Square below is for practice purposes only.



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FOR FULL PARTICULARS
AND ENTRY FORMS SEE

"THE ILLUSTRATED WEEKLY OF INDIA"

of April 19th or 26th

CLUES DOWN

1. Enclosure in criminal court
2. Turkish commander
3. Insect in first stage after leaving egg
4. It is sometimes difficult to know how best to treat one
5. Jews' quarter in city
6. After spell of enforced idleness energetic man likes to this himself in his work
9. Jumbled spelling of *establish*
13. The more severe this consequence of carelessness the more prudent it is likely to make a person
14. Sometimes proves more formidable opponent than anticipated
15. White of egg
16. Some persons of austere nature seem to this without feeling any real sympathy
19. Prime Minister of Indian State
20. Women seem less able than men to resist the impulse to this
25. Most of us keenly resent losing one
27. This kind of girl often has to rely solely on her looks to attract a man
28. Some forceful characters appear never to this advice from anybody
29. Unhappy
31. Before
33. Meadow
34. The extravagant often this a lot to no purpose

COPIES AVAILABLE FROM ALL NEWSAGENTS

Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

D. A. Gandhi (Lahore)

May I know in which studio does the Film Advisory Board produce its films?

So far the F.A.B. films have been produced in different studios of the city. The different producer-members on the Board took their turns at Rs. 10/- per foot and for some time the different distributor-members took their turns in distributing the films. With the arrival of Shantaram this happy family procedure has been terminated and from the 1st of May, Shantaram will be occupying one of the sound stages of the National Studios, which has been exclusively taken on monthly hire of Rs. 3000/-.

Faizul Karim (Calcutta)

What sort of a person is Naseem in private life?

Oh, quite charming and submissive. Calls herself "Bandi" (slave) every minute, smiles coyly, distributes perfume and plays like an overgrown child. And incidentally looks more beautiful.

N. Balakrishna (Hyderabad)

Who is the hero of "Shadi"—Ishwarlal or Motilal?

As Motilal gets the bigger salary, I guess Motilal was the hero.

P. G. Vaidya (Benares)

Ask Vasanti whether she is thinking of marriage or not?

Yes, I heard her thinking. So what?

U. S. Jat (Aligarh)

If beautiful stars like Khursheed, Snehaprabha Pradhan, Leela Chitnis, Leela Desai and Nalini Jaywant can sacrifice their all and go to the war front to sing, dance and entertain those brave soldiers who are fighting there, won't they contribute a lot to our war effort?

I am afraid our soldiers might get more film-minded than war-minded. They will have something more to live for and they may revise their decision of dying. Who will fight the war then? Not you and I!

Mohd. Hasan Zaidi (Aligarh)

"Shadi" would have been a marvellous hit if that absurd lion scene had been omitted. What do you think?

Never mind what I think but director Jayant Desai thinks that the lion scene was a great idea of his. I know the lion was very nice about it otherwise Motilal's wife would have been a widow long before. Even the big brutes connive with Sardar Chandulal Shah to mint money for him.

R. M. K. Sheriff (Bezwada)

Please give me the present address of Miss Sulochana, the star of "Ankh Michowli"?

Miss Ruby Myers, Warden Road, Bombay.

Rama Prasad (Gaya)

What is your contribution to the war?

Two hours of my day—reading the news.

Miss Malini S. Naik (Bombay)

After acting in a couple of successful films, can an actor become a producer in the film world?

Shamim will be seen once more in "Return of Toofan Mail", a Ranjit production.

COUNTRY-WIDE APPRECIATION OF INDIA'S OWN PICTURE !

HERE IS THE PROOF :—

DELHI	12th	week and still running
LAHORE	12th	„ „ „ „
BENARES	12th	„ „ „ „
CAWNPORE	12th	„ „ „ „
MEERUT	12th	„ „ „ „
ALLAHABAD	12th	„ „ „ „
LUCKNOW	11th	„ „ „ „
AGRA	10th	„ „ „ „
AHMEDABAD	10th	„ „ „ „
POONA	10th	„ „ „ „
INDORE	6th	„ „ „ „
BHAVNAGER	6th	„ „ „ „
SURAT	11th	„ „ „ „
JUBBULPORE	6th	„ „ „ „
NAGPUR	6th	„ „ „ „
HYDERABAD	6th	„ „ „ „
KOLHAPUR	9th	„ „ „ „
BELGAUM	9th	„ „ „ „
NASIK	9th	„ „ „ „
DEHRADUN	6th	„ „ „ „
MORADABAD	6th	„ „ „ „
LUCKNOW	9th	„ „ „ „

AND RELEASED SUCCESSFULLY
AT MANY MORE STATIONS

PRAKASH'S

BHARAT MILAP

(HINDI)

BHARAT BHET

(MARATHI)

Starring:
DURGA KHOTE, SHOBHANA SAMARTH, SHAHU MODAK, PREM ADIB, CHANDRAKANT, VIMLA VASISTHA and many others.

Direction
Vijay Bhatt

Art Direction
Kanu Desai

NOW RUNNING IN

14th Glorious Week

At

CINEMA MAJESTIC

GIRGAUM, BOMBAY.

COMING

PRAKASH'S

SMARTLY DIFFERENT SOCIAL

— Novel Theme
— Novel Background
— Novel Treatment
— A Great Feast of Music

Watch For Its Release

STATION MASTER

Direction:
C. M. LUHAR

With an ensemble of mighty cast:— JAGDISH SETHI, PREM ADIB, RATNAMALA, JEEVAN, UMAKANT, SHAKIR, AMIR KARNATKI, KAUSHALYA, MADHUSUDHAN, BABY SURAIYA, PRATIMA DEVI and others.

AN EVERGREEN RELEASE.

Any one with money or sometimes even without money can become a producer. We have grocers, share brokers, cotton magnates, professional pimps, poster experts, insurance agents and others acting as producers. In comparison with these, film actors, I think, have a better claim.

Moosa Mahomed Jeeva (Klerksdorp)

Please let me know the addresses of Surendra, Motilal and Ashok Kumar. I intend to correspond with them.

Ashok Kumar Ganguli, 96, Ghodbunder Road, Malad, near Bombay;

Motilal Rajvansh, 138, Malabar Hill, Bombay, Telephone 44817;

Surendra Nath, B.A., LL.B., "A" Rockside, Walkeshwar Road, Bombay. Telephone 43421. If you intend to correspond, don't enclose postal stamps. They may use the stamps for replying to their girl fans. Our acting boys become very chivalrous with free postal stamps.

Abdul Wahid (Trichinopoly)

I am a great student of astrology and I am mighty interested in your horoscope. Would you mind giving me your birth details?

I was born on the 4th of April 1904 at 1-14 p.m. in the afternoon in a small obscure village 60 miles from Bombay. The other details I do not know. My mother died before I learnt to speak and understand. I think the effort of bringing me into this world proved too much for her. Don't forget to inform me of the sweet future waiting for me in the midst of our present day producers. And the producers would also like to know when I intend to leave them alone.

Anil Kumar Bannerjee (New Delhi)

Where is Shobhana Samarth nowadays?

Well, it is difficult to give all the addresses of the several studios she is working in at present so here goes her home address: Mrs. Shobhana Samarth, 1st floor, Shah Baug, Pedder Road, Bombay. See that your letter is enclosed in two envelopes. Because by the time her good natured husband tears the first envelope, she arrives on the scene and snatches the letter.

A. M. Malek (Ankleshwar)

Where has Padmadevi disappeared? It seems that she is lost like Subhas Chandra Bose? ,

Oh no! She is not a politician to leave a sinking ship and run away. She is in Calcutta alright and working in "Karnarjun" a Bengali picture. Write to her and make sure if you like at the following address: Padmadevi Bannerjee, 41/52-A Russa Road, P.O. Tollygunj, Calcutta.

Ramkrishna J. A. (Karachi)

After seeing Navayug's "Amrit", I feel like asking you a question: Would it not be advisable for Mr. Winayak to retire from acting in pictures and be content with directing only?

If all the people in the world did what was advisable, the world would stop moving. Times have to move on milestones of mistakes and I don't blame Winayak for what he is doing. At least as long as he continues to get Meenaxi as his acting partner, I am sure, he will continue doing that which is "not advisable".

Ismail Sacoor (Pietermaritzburg)

When did Leela Chitnis divorce her husband?

A little before she secured Mr. Gvalani.

I. M. Sadar (Transvaal)

Why don't the Bombay Talkies produce jungle pictures? ,

They can't get lions who would listen to Devika Rani and sign Rai Bahadur Chuni Lall's thoroughly legal contracts.

E. Kader (Dannhauser)

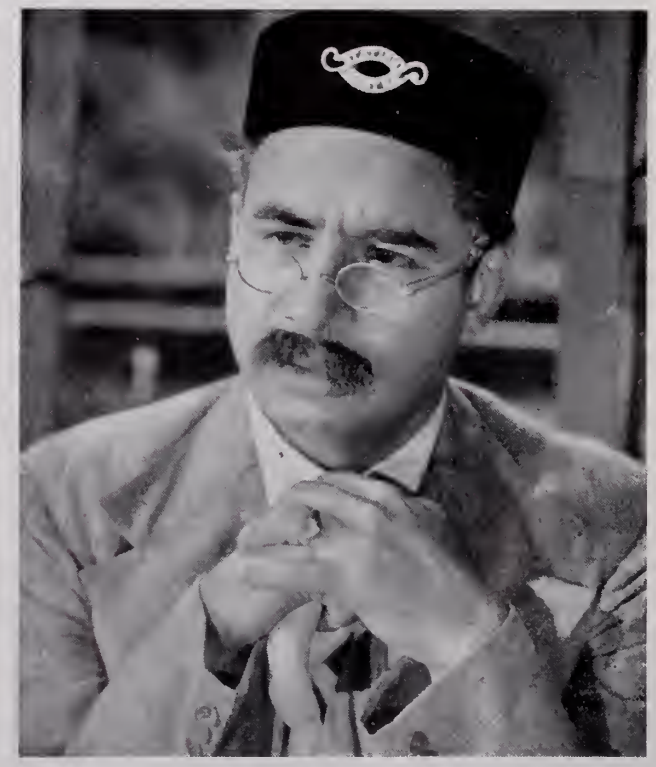
Why does Charlie always overdo his act?

Overdoing is his act, otherwise he ceases to be a comedian.

Lakshman Prasad Sinha (Gaya)

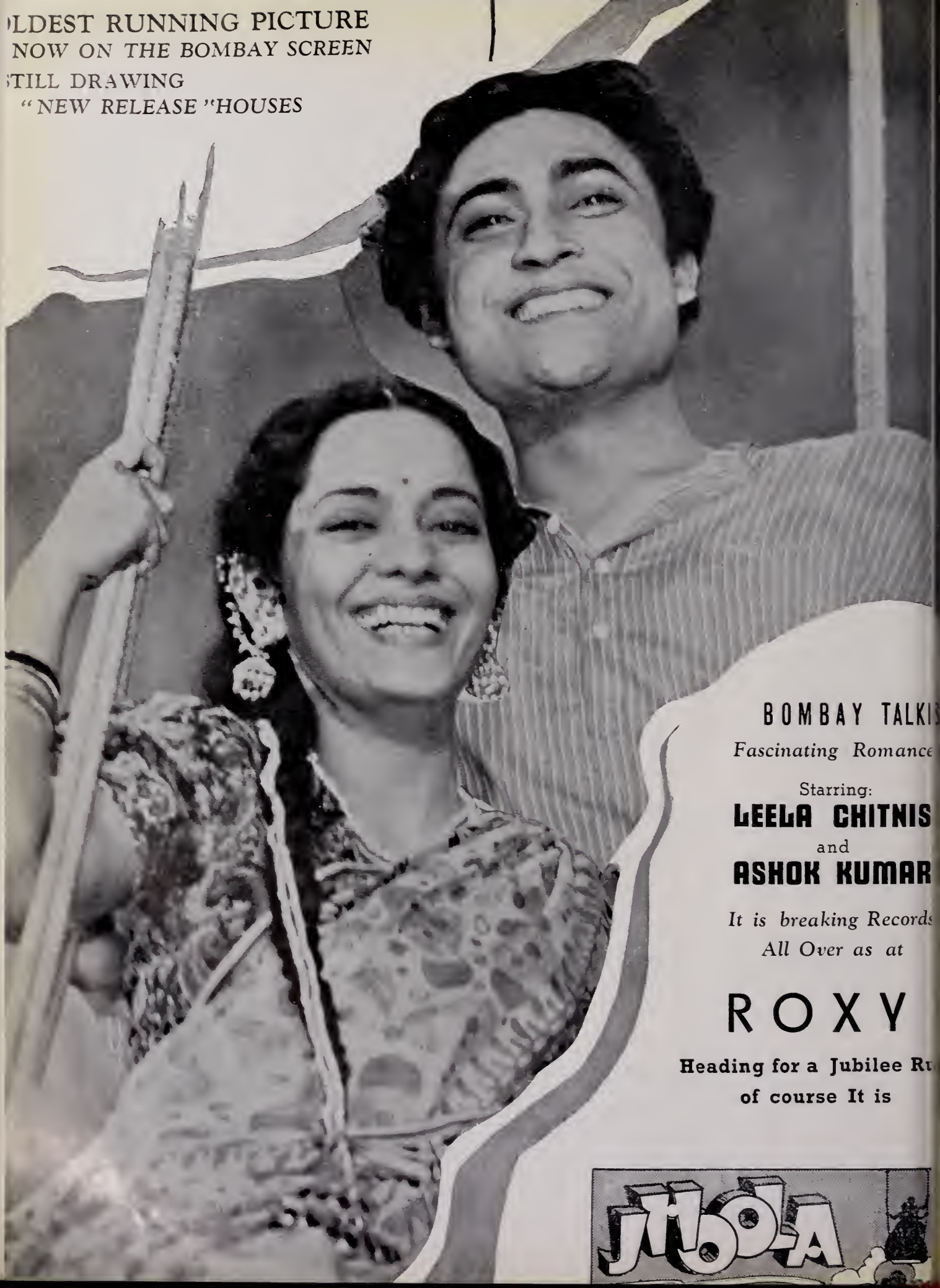
Sitara and Jyoti, both are voluptuous. Their acting excites brutal passions in film fans?

You are in a bad state. Get married quickly or get a girl friend.



As a station master in Prakash's "Station Master", Jagdish looks kind enough to give a free ticket.

)LDEST RUNNING PICTURE
NOW ON THE BOMBAY SCREEN
STILL DRAWING
"NEW RELEASE" HOUSES



BOMBAY TALKI

Fascinating Romance

Starring:

LEELA CHITNIS

and

ASHOK KUMAR

It is breaking Records
All Over as at

ROXY

Heading for a Jubilee Ru
of course It is

JHOOLA

Jaswant Singh (Agra)

What regular exercise does Prithviraj take?

Reciting Shakespeare at odd hours and in odd company.

How many times do you see a picture to write its review for "filmindia"?

I somehow live to tell the story after the very first experience.

What are the duties of the producers in general?

Watching the heroines grow fat and their own purses going thin.

What is your present weight?

15 stones without brains and influence.

A. Y. Loonat (Johannesburg)

Is Director Mehboob one of the best directors in India?

So they say in the National Studios. I wonder whether they believe it or not.

I want the address of Ratan Bai.

"The Shamrock", Club Road, Byculla, Bombay.

Gopi Krishna Prasad (Gaya)

What made Nalini Jaywant choose the film as a career?

I don't know the exact reason. But she seems to have done well. She has earned more in two years than her father during a life time job in the Customs.

R. N. Murthy (Bangalore)

What is the next picture of Surendra after "Garib"?

After "Garib" who would be interested? Poor Surendra!

Who is the best story writer for the screen?

Pandit Indra says he is the best. Pandit Sudarshan says he is the best. Pandit Anand Kumar says he is the best. Pandit Narottam Vyas says he is the best. Mohanlal Dave knows that he has earned the most. These writers are a funny community. They like themselves the best and the rest just don't exist.

What is the idea of producing mythological pictures?

To provide an apology for our present day impotency by showing the manly deeds of our ancestors.

B. P. Jamuar (Gaya)

Why is there a scarcity of new faces on the screen?

The old faces seem to have understood their several functions pretty well and the producers, most of whom are old now, don't like to venture.

Syed N. Raza (Fyzabad)

I wish to become an actor. Will you help me?

No.

Nizamuddin Ahmed (Raigarh)

A girl friend of mine is in love with Shahu Modak. She has lovely curves and a melodious voice. Can you help her in any way?

How can I help her when she is already in love with Shahu Modak? I help only those who love me and luckily there are none. Some, however, make a pretence for their own sake.

Aziz Ahmed (Khurja)

Can I become an assistant to some story-writer?

I am afraid you cannot be that. Story writers don't usually like others to know where they copy their stories from.

Bhagwati Lal (Jodhpur)

What precautions do the film actors take when they act in a romantic scene with an actress?

They wear the company's costumes.

S. N. Sahni (Lahore)

Why didn't you write a review of National's "Garib"?

"Garib" was too poor to deserve any review.

Who is your favourite actor, actress, director and producer?

I am a very unreliable person and I have no favourites.

Narendra Kumar (Meerut)

I have not heard about Motilal for a long time?

Nor have I. The last time I saw him was at the Race Course, clinging to Sardar Chandulal Shah for a race tip. The horse was named "Wonderful" and it won and then I saw Motilal clinging to a pseudo film actress. I guess, he must be working somewhere to pay his C.C.I. bills.

Pantulu L. M. E. (Bangalore)

My proprietor is very fond of Khursheed. He dreams of her during the day and dies over her beauty. He also reads "filmindia".

He is the first dead man reading "filmindia".

Avtar Singh (Lahore)

Do you think that the character of a society girl is affected in any way by joining films?

No, her head is affected and often her health.

A. K. Shukla (New Delhi)

In your February issue your photographs appear in three places in the same suit. Have you run short of suits or are you practising war economy? Shall I send you a quarter dozen of mine?

Please do. I require 4½ yards double width or 9 yards single width. I shall be very obliged to you in addition. If you can remit the tailoring charges i.e. Rs. 30/- per suit, it will be considered an additional favour. It is high time that my readers start sending me some useful presents after all these years of faithful service.

A Picture As Sweet As Its Title
"BASANT"
BOMBAY TALKIES' NEXT
STARRING:
MUMTAZ
SHANTI
&
KULLHAS
Supported by: — Mumtaz Ali,
Suresh, P. F. Pithawala,
Jagannath, and Pramila
Directed by
Amiya Chakrabarty
Coming
Shortly

By the way, regarding that particular case of which you complain all the photos were taken in the same studio and on the same occasion.

How is that you are always inclined towards women (whenever there are any) in all your photographs?

What is there in men which I haven't. People always like to see something different.

V. L. Satyanarayana Rao (Bangalore)

How is that Khursheed's songs thrill one more than Kanan Bala's?

Because Khursheed sings in pictures that succeed at the box-office. It is the success of the picture that makes all the difference to the artiste.

As a businessman don't you think that your severe criticism of pictures will starve you of advertisements?

I have passed that test and now producers believe in overfeeding me so that I may degenerate due to sheer ease and cheap success.

What purpose does the English dance achieve in "Khazanchi"?

It probably helped the director to revive his acquaintance with Anglo-Indian girls and the producer seems to have had some extra money to waste. Well, "Khazanchi" was not produced to succeed. It just hit it for no fault of the producer and you can't look the gift horse in the mouth. "Khazanchi" made Dalsukh Pancholi a great producer of the Punjab and not the other way round.

C. Mruthyunjaya Raju (Pavagada)

Leela Desai is not to be seen on the screen?

Oh, but I saw her at the Metro in a Chinese dress with an old film magnate, an old friend and guardian, and at the Worli Sea Face and at several places. I think, in her spare time, she works with Laxmi Pictures at Andheri, in a picture called "I Can Do It". Well, who objects? Not we.

G. Chandrasekhara Naidu (Gudur)

There are many beautiful ladies that can excel Naseem, the so-called beauty queen, but they have not yet come to light. What do you say gentleman?

The gentleman says: Bring the ladies along and we shall receive them with open arms.

M. Siddique Hussain (Jorhat)

Is there any film star who knows piloting?

Oh yes, almost every beautiful star pilots her producer, often to the rocks of failure.

Is there any film company which owns an aeroplane?

Oh yes, the National Studios have constructed a wooden one in front of which Mr. Y. A. Fazalbhoy poses for press photographs and probably feels like a squadron leader.

Prem Singh (Delhi)

The Bombay Talkies continuously present old wine in old bottles. Are they thinking of changing either the wine or the bottle?

Don't they give a new label every time? Isn't that a big effort?

Jwala Prasad (Hoshangabad)

Why does beauty attract youth?

Because youth is beauty and like attracts like.

Shambu Nath (Lucknow)

By the way, who is the man who acted "Drona" in "Apna Ghar"? How did you like his work?

He is a new boy called Mahesh Kaul and stays at Sagar Tarang, Shivaji Park, Dadar, Bombay. He played a small role in "Naya Sansar" but in "Apna Ghar" where he makes a second appearance, he has a very sympathetic role to play. He has done well in that role and he seems to be a good clean type to me and with a little encouragement, I guess, he will do better in future. If a director like Kardar gives him a lift, the boy's future will be made. Anyway, I wish him all luck and he will need it.

1000th Nosy Parker (All India)

"I have heard that Leela Chitnis was mauled"—"I have heard that Leela Chitnis is dead"—"I have heard that Leela Chitnis is in hospital"—"I have heard that someone did something to Leela Chitnis"—

To hell with what you have heard. No one did anything to Leela Chitnis. She is alive and kicking. Ask her husband Gvalani. And after every family quarrel she changes the flat. She doesn't like to quarrel again in the same place. Dear old girl that she is, you will soon see her in a new picture of her own and of course of her husband.

Neena in "Ek Raat" a Shalimar Picture directed by Mr. W. Z. Ahmed.

SCREEN'S SPRING FLOWER

DALSUKH

KHAN -

Starring: **NOOR JEHAN** THE NIGHTI... OF THE PU...
GHULAM MOHAMMED, MANORA...
with **EBRAHIM, AJMAL, BABY AKH...**
PRANKRISHNA & DURGA M...

Directed by:
SHAUKAT HUSSAIN

Story & Dialogues:
SYED IMTIAZ ALI TAJ

Music:
GULAM HAIDER

RELEASED SIMULTANEOUSLY AT

EXCELSIOR
NEW WEST EN...

IT HAS MESMERIZED LAH...

BEAUTY, DELICACY,
SWEET FRAGRANCE
VE CAPTIVATED THE
OLE OF BOMBAY !!

NCHOLI'S

AN

HE SCREEN'S
PRING FLOWER

OMBAY)

ALCUTTA TOO !

A "FAMOUS PICTURES LTD." RELEASE !

NADIA & YAKUB

JOIN HANDS
TO GREET YOU

with all the "MUSTS"
for Excellent Entertainment
to an unparalleled degree

in

Homi Wadia Productions'

MUQABLA

with AGA, SHRINIVAS, RAJNI, DOG GUNBOAT & others.

DIRECTED BY **BATUK BHATT & BABUBHAI MISTRY**

Bookings with :— Dawlat Corporation (Bombay) Bharat Pictures Ltd. (North C. P. C.I.)
Jaylakshmi Film Co. (South) Lalji Hemraj Haridas (Bengal)

Leela Chitnis Refuses To Talk

Glamour Girl Is Happy Mother

By: Hyacinth

We arrived at the entrance to the "filmindia" building at the same time. Leela with her husband. I with my note-book. I recognized her immediately and later she admitted that she guessed I was Hyacinth. However, in the usual manner of strangers we pretended we couldn't see each other and she climbed the stairs to "filmindia" while I waited for the lift.

I couldn't get over the fact that she climbed the stairs. I didn't know there were any women, let alone actresses, so energetic, that they would rather climb stairs than use a perfectly good lift. But Leela doesn't behave like an actress. She doesn't even look like one. The morning I met her she looked like any modest and retiring Indian wife who lets her husband do all the talking and always keeps two paces behind him. Anyways I told myself that once Leela and I had got to know each other a bit better she would probably thaw out and act more like the vivacious woman she seems on the screen. I was to be disappointed.

She wasn't stand-offish and she isn't dumb, but she just wouldn't relax and answer my questions fully. I had to practically drag each answer out of her.

This is the result of my efforts: Leela was born on September 30th (she wouldn't give the year) at Dharwar. Her father who was a professor of English literature at Elphinstone College, Bombay, belonged to the Brahmo-Samaj.

LEELA JOINS THE FILMS

Leela is the fourth child in a family of 3 sisters and 2 brothers. She came to Bombay when she was eight years old and was sent to Ram Mohan School and then to Wilson College. Immediately after Leela passed her Matric she got married but she continued with her studies at the College. Here she passed her B.A. with distinction in English. Now Leela never wanted to be a housewife so when her college career was over she really began to feel sorry for herself because she realised she would have to be more domesticated in the future.

Miss Leela Chitnis, B.A.

Fortunately for Leela, Seth Govindas, a friend of her husband's who was the proprietor of Adarsha Chitra, asked her if she would like to become an actress. Now Leela had never in her wildest dreams imagined that she would ever become an actress. Her father who was very orthodox and old-fashioned in his ideas had refused to let his children even go to see films; so Leela knew really very little about the industry.

However she was willing to try anything once; so she agreed to becoming an actress. Her husband (first one) was not a jealous man so he didn't object to this new career his wife had chosen. So Leela made her first picture "Dhunwa Dhar" which proved a flop. She could not act at all and she didn't know the first thing about make-up. She used no eye-shadow for "Dhunwa Dhar," and consequently her eyes looked flat on the screen. When she saw herself on the screen for the first time she was horribly shocked at her own appearance and acting and shrunk into her seat with embarrassment. She was so disheartened that she was even tempted for a short while to go back to housekeeping. But this feel-

The Indian wife who always keeps two paces behind the husband.

1942'S GREATEST SINGING STAR COMBINATION

BETWEEN You and Me

LEELA CHITNIS
THE LARK OF BOMBAY

PAHARI SANYAL
THE LOVE BIRD OF BENGAL

with

SUNETRA, KESHAVRAO DATE, HARI SHIVDASANI, SHAHZADI, GHORY.

CHITRA PRODUCTIONS

LYRICAL ROMANCE

ing of inferiority soon passed and she made some more films.

They were all very ordinary pictures but Leela gained a great deal of experience from them. One thing she learned was that she should get expert advice about her screen make-up. So she went to Max Factor's and learned there how to make the best of her features.

WORKING WITH PRABHAT

Then Leela joined a new company in Karachi called "Sind Film Corporation". They only made one film "Chhoti-si-Dunia" which was a failure. Then Leela joined Huns Pictures and made "Chhaya" which was a moderate success.

So far Leela had been playing the lead in all her films but she was always the coyish sweet type of heroine and was beginning to get a little tired of her roles.

Next Leela made a film with Prabhat's in Poona. It was called "Beyond The Horizon". It was not a great success and ran only for seven weeks. The only thing remarkable about it was that Leela played a secondary role for the first time.

After that she came to Bombay and joined Daryani Productions for whom she made a couple of stunt pictures. They were "Gentleman Daku" and "Insaf". She didn't enjoy making them at all. In case you have not guessed it already, Leela had a boy double to do the stunts for her. He was made up to look like her, and photographed at a distance.

When Leela passes and you get a delicate whiff of perfume, be sure it is "Khus" or "Mischief".

Next came a picture called "Jailor" with Minerva which was only a moderate success. Then came Leela's first outstanding picture. It was Ranjit's "Tulsidas" and it ran for over a year in Calcutta.

After this Leela stayed in Bombay Talkies making "Kangan", "Azad", "Bandhan", and "Jhoola". In between these films she made "Ardhangi" with Huns and "Kanchan" with Chitra. "Kangan", "Bandhan" and "Jhoola" were great successes.

Leela wrote the story of "Kanchan" herself. When she was in college she used to dream of becoming a journalist and novelist. "Kanchan" gave her her first opportunity to make use of her literary knowledge. She hopes she will get a chance to write more film stories, though Baburao Patel does not advise her to do so again.

ASHOK KUMAR — THE BEST

Leela liked acting for Bombay Talkies best. She says "They overwork their stars, but it is a pleasure to work for them because I like working hard."

She thinks Ashok Kumar the best actor but hastens to say that this is no great flattery because there are very few good male actors.

This seems to be a family affair with Wasti, Maya and others in "Awaz", a social story of Saraswati Cinetone of Poona.

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RACY and
SPICY !

THAT'S A.A.P.'S

KUNWARA BAP

STARRING

PROTIMA DASGUPTA
KISHORE SAHU
WITH ANJALI DEVI

Produced by
N.R.ACHARYA
Music by
RAMCHANDRA PAL

Acharya Art Productions

PRESENTS

INDIAN WOMANHOOD
GLORIOUS & COLOURFUL !

in

ULJHAN

STARRING

SARDAR AKHTAR
MAZHAR KHAN
KRISHNAKANT

Directed by
N.R. ACHARYA
Music by
RAMCHANDRA PAL

Sole Distributors:—**BHARAT PICTURES LIMITED.** Bombay - Akola - Delhi - Lahore

Leela's tears are 100% glycerine.

Leela is tired of the 'sweet' types of roles, which she has to play. She would like more 'meaty' roles in future. She loathes outdoor shooting because she hates reflectors. When you see Leela crying on the screen don't be deceived by those tears. They are 100% glycerine. She says, "If I really cried and produced my own tears it would be a great strain because I have to cry in every film."

Leela lives a quiet life at Sion with her second husband. She has four children of whom she is very proud. They are all boys, the eldest being eleven and the youngest 2½ years old. Leela does not mix much in society and likes only small parties. She prefers to go for drives and picnics rather than to go to clubs and dances.

She is a voracious reader and reads plays particularly.

If you happen to pass Leela in the street and get a delightful whiff of perfume from her, you may be sure its either "Khus" an Indian perfume, or the ever popular "Mischief". She likes to dress well but is not very fond of jewellery.

Leela complains that she can never enjoy a holiday because she is always being followed by fans. She has just returned from Gwalior and Jhansi and at both these places she was mobbed by well-meaning fans. She was a little scared because she had no man to protect her.

Leela would like to make a film in English but only if she is sure that the whole picture will be good. She would like to visit Hollywood (all our stars say the same) but at present it seems only a pleasant dream.

I asked Leela what she would do if the war came to India and she said she would stay here and do war work. She would like the exciting experience of war because she feels Indian life has become so stagnant!

This is all I could drag out of Leela.

She forgets that a famous actress must sacrifice her privacy and become the public's property. If she has had five husbands she must tell her fans why she got rid of each and I guarantee they will believe anything she tells them. If she refuses to talk about her husbands they will begin to be suspicious and think nasty thoughts.

Leela doesn't realize that it pays to talk about yourself, because if you don't someone else will, and what they say won't always be pleasant.

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Direction:
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ROTI

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WITH 5 RENOWNED STARS

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with • SAHU MODAK • HANSA

Direction:
R. THAKUR

JAWANI

with • SURENDRA • HUSN BANU

Direction:
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AND PINE FOR WHAT IS NOT:
OUR SINCEREST LAUGHTER
WITH SOME PAIN IS FRAUGHT:
OUR SWEETEST SONGS ARE THOSE THAT TELL OF SADDEST THOUGHT

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This charming Ranjit starlet is steadily climbing up and she will be soon seen in "The Guest" and "Arman" two social pictures of Ranjit.

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FOR NEW HUNS PICTURES
Written & Directed by
VISHRAM BEDEKAR
Photography
PANDURANG NAIK

Starring:
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Hyacinth In A Film Studio

Says: Don't Visit A Studio

I have wanted to visit a film studio for a long time. I have just visited one. I don't want to see another again.

The studio I visited was quite impressively large and new-looking and it had the beginnings of a good lawn and a few plants trying anxiously to flower. The first thing I noticed upon entering the studio was that there were a tremendous number of people just standing around and doing nothing. They weren't extras or actors. They were just sleepy looking individuals who didn't look as though they had the energy to try and look like anything in particular.

Now I had with me Miss Carlyle, the unofficial boss of "filmindia" and a girl who knows practically everything about the film business. She led me behind screens and partitions until we discovered someone called the production manager who in turn found someone who was made to be our guide.

This long suffering personage led us to the back of the building and up a flight of dusty stairs to the first floor. Here we wandered into a room from which loud strains of music were issuing. We stood in the doorway and watched what looked like a dancing lesson. Tired-looking musicians drooped over their instruments while an effeminate dancing master taught an obviously exhausted pupil. The pupil turned out to be quite a well-known actress, only I didn't recognize her at first because she was so well camouflaged with beads of perspiration and wisps of untidy hair. No one took the slightest notice of us in this music room and no one seemed to mind us staring. Anyway, our guide eventually led us away from this room and into another partitioned room which is known as the wardrobe department. Here clothes of all colour and description were laid neatly on shelves. They all smelled mouldy.

They were just sleepy looking individuals who didn't look as though they had the energy to try and look like anything in particular.

We felt we should walk into the "Star's make-up room" on tip-toe.

THE YAWNING PUBLICITY PUP

From here we were taken to the art department which was really very interesting. In fact, I thought it should have been given the best room in the establishment because the obviously poorly paid artists were turning out real works of art. They all said they liked painting posters of Rose's face best.

Next we peeped in at someone called a publicity manager who swallowed a yawn and tried to look impressive for our benefit. Miss Carlyle who, as I said before, knows everything about this business asked him some highly technical questions about publicity. His answer

wasn't very audible because I suspect he had a second yawn rising in his throat which made speech very difficult. Not wishing to interfere with anyone's afternoon siesta, we retired hastily and found ourselves in the passage once more.

Then our guide, feeling he should brighten up our tour, pointed to another partitioned room and said in a hushed voice "Star's make-up room". So awed was his voice that we felt we should walk into the room on tip-toe. When we did see it, I for one took no trouble to hide my disappointment. In one corner was a shabby looking dressing table and in front of it stood a still shabbier chair. Otherwise the room was bare. However the floor, table and chair were all covered in a film of either dust or face powder. We didn't want to hurt our guide's feelings too much so we mumbled something that sounded like "very nice" and hurried down the dusty stairs I mentioned before.

Hullo, are we seeing Anis with a baby in "Masoom"? Yes, the baby is as sweet as herself.

She was well camouflaged with beads of perspiration and wisps of untidy hair.

THE PERSPIRING ACTRESS

Next we were taken to a little theatre where new films are previewed by the press. This was a low modern building. From here we went to yet another building and climbed more stairs until we found ourselves outside the department where the films are developed and the sound films are combined with the picture films. We were not allowed to enter this holy of holies until we had removed our shoes. This was a pleasure since our feet were swollen with all the walking we had done. Looking very flat-footed and undignified we relaxed in this department while we were shown various types of film, without sound tracks and with sound tracks etc. I tried hard to look intelligent but I am afraid I did not succeed because our instructor kept giving me dirty looks while he made long technical speeches.

Once again we had our shoes on and were in the main building. Only this time we felt like honoured guests because we had the production manager (or is it managing director) as our guide.

He took us once again to the music room where the jaded star was still doing the same three steps she was doing before. This time however several people rushed forward to greet us and make us comfortable. So different was our reception this time that we almost began to wonder if this was really the room we had visited before.

Anyway this second visit of ours must have been welcomed by the perspiring actress because she was permitted to sit down with us, but not for long because soon the musicians came to life and began to play and she was asked to sing for us. This she did in a small but sweet voice.

THE WHISTLING DIRECTOR

After this pleasant interlude we were taken to the actual studio where scenes for a war propaganda film were being shot. We sat in the shelter of the cameras and went

The man looked like a poor imitation of Garbo in "Queen Christina".

through a slow process of suffocation and melting. Every door had to be closed and no fans are allowed to work, so the room was like an oven. To add to this the room was crowded with extras and artificial trees and huge lights played down on the scene. The scene was a village one. The soldier son of an old villager returns to his village covered with glory after the war and the village is rejoicing. Dancers dressed in rather attractive blue costumes pranced wildly about brandishing obviously make-believe swords. Around the dancers sat what looked like a hungry group of unemployed mill workers. Those were supposed to be the villagers.

Actually they were film extras and are paid the tremendous sum of as. 12/- a day for sitting around and looking unintelligent. Girl extras, I was told, are paid Rs. 2-8 a day.

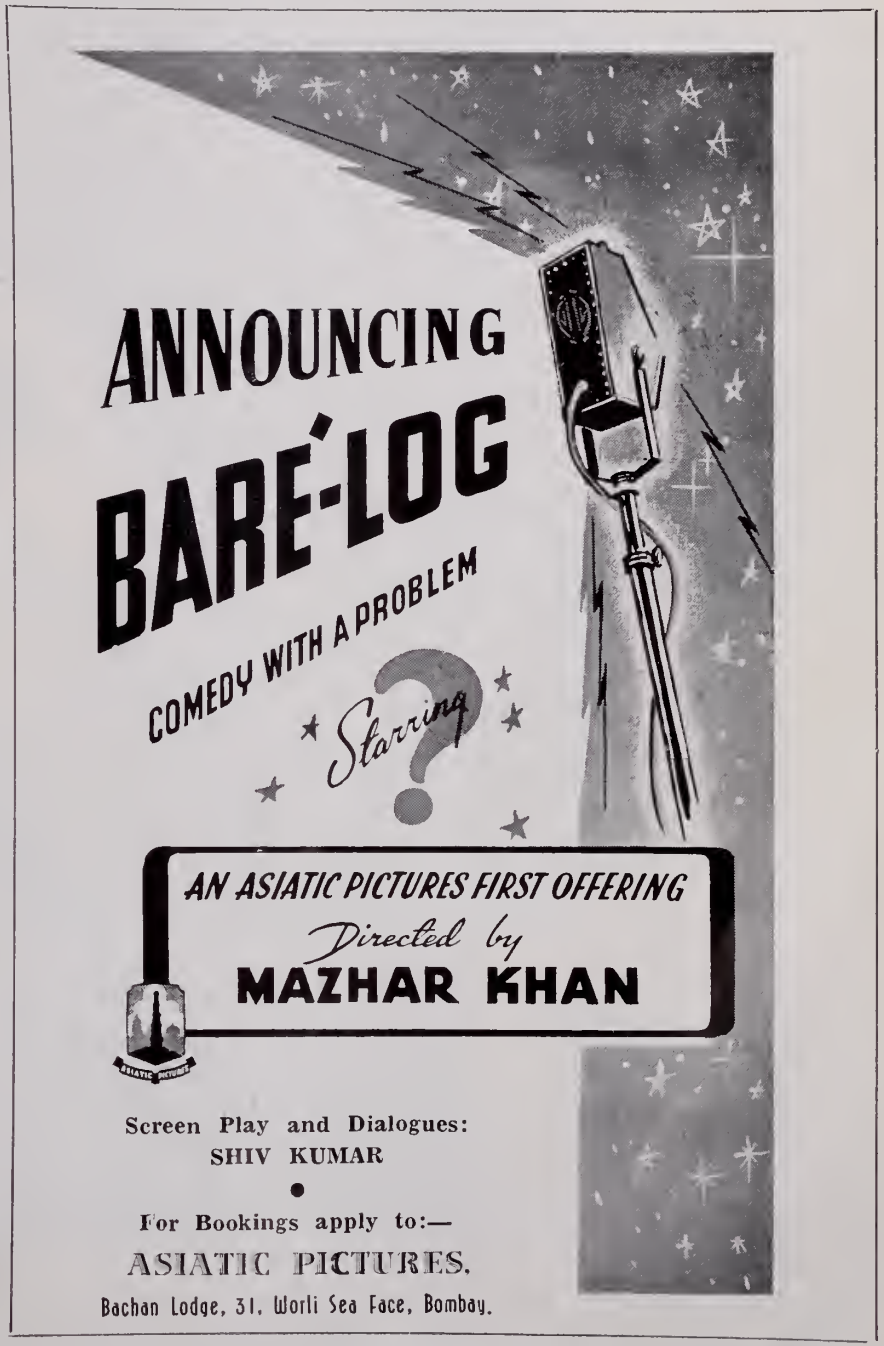
At one end of the scene was a dais on which sat two bearded old men whose grease-paint was melting and running into their mouths.

One of them was probably supposed to be the father of the soldier hero. I was afraid to ask all the questions I would have liked to because every little while someone would shout "silence" and bang two wooden sticks together.

The man who seemed to have the most to say about the shooting of this scene was a long haired individual who looked like a poor imitation of Garbo in "Queen Christina". He was a dancing master. He kept one eye on the dancers and one on us to see if we were impressed by his masterful handling of the scene. The actual director was nowhere to be seen, until the end when he hurried in, said a few words to the dancing master and then lapsed into an impressive silence. He came out of his trance once to blow a whistle, which blast no one took the slightest notice of.

By this time Miss Carlyle and I were little more than grease spots on the floor so we took the first opportunity to slither out of the studio.

I don't think I shall visit a film studio again. Maybe I went to the wrong studio or maybe I went on the wrong day. Maybe there's something wrong with me. Anyway take my advice and don't be a Paul Pry. Enjoy the films you see at your local cinema but don't try to see them in the making or they'll lose their glamour.



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OUR REVIEW

Bedekar Makes "Pahila Palna" Successful

Baburao Pendharkar's Slick Performance

Indu Natu's Dismal Failure

Here is some orthodox stuff presented as a sophisticated comedy which entertains one every foot of its 13000 feet of film.

The picture is clever work seeing that it propagates the traditional home-making instinct by creating a conflict between old fashioned beliefs and the present day "progressive" fads such as: birth control, equality of sexes, emancipation of women etc.

Vishram Bedekar, the writer and director of this picture, keeps the promise he had given in "Padosi" by producing a brilliant picture which appeals both to the masses and to the intellectuals.

"Pahila Palna" is just a beginning of Bedekar, the author, thinker and traveller. We expect many more brilliant things from him and we hope he harnesses his opportunities in the field of films for a better purpose than mere entertainment.

We have very few directors in this country who have realized the overwhelming power of the film for social uplift and used it with good advantage. In Bedekar, we have a practical idealist who ought to excel Shantaram some day if he does not let himself loose.

It is a film of incidents—small and big—which are cleverly woven into the general plan for entertainment.

STORY FOR HOME CONSUMPTION

Dhananjaya a young son of an old fashioned family, meets an ultra modern educated girl in Chitra during his visit to the city.

Their acquaintance is very humorously worked out till it leads to a civil marriage. Chitra has a married sister in Banu. Both the husband and the wife are zealots in birth control and impose themselves on others with missionary annoyance.

Incidentally these characters remind one of some living parallels in the present day Maharashtrian society.

Dhananjaya and Chitra return to the native village of the old Inamdar, the father of our hero.

There, after an initial outburst, the newly wedded couple settle down to a comfortable but eventful life. The clash between simple old fashioned ways of living and the modern concept of life expresses itself in numerous little bursts till life becomes intolerable to Chitra.

PAHILA PALNA

Producers: *New Huns Pictures*
Language: *Marathi*
Production Chief: *Baburao Pendharkar*
Story & Scenario: *Vishram Bedekar*
Photography: *Pandurang Naik*
Recording: *Ganpat Molc*
Music: *C. Balaji*
Cast: *Baburao Pendharkar, Shanta Hublikar, Indu Natu, Balabai, Kusum Deshpande, Dinkar etc.*
Released at: *Central, Bombay.*
Date of Release: *4th April* 1942
Director:
VISHRAM BEDEKAR

While showing these incidents the director has cleverly painted a colourful canvas of ideal village life complete with its rainbow of hopes and dark clouds of little disappointments.

Constantly fretting and boiling within, Chitra continues to endure her life till one day when her birth-controlled sister arrives with her booby husband. Chitra agrees to preside over a birth control meeting against the wishes of her family. A quarrel ensues and Chitra leaves her husband's home for good.

Time passes and Chitra is now established, as a school teacher, in a house of her own.

Dinkar Kamanna tells when a woman will get a child in "Pahila Palna". And he knows having eight of his own.

One day, Dhananjaya joins his wife and lives with her as an unemployed husband.

The screen now becomes a medium of downright sarcasm with punctuations of scintillating humour in showing the intimate relations between the husband and the wife with social and economic values reversed.

Chitra becomes pregnant despite her birth-controlled sister and soon gives birth to a baby boy. The birth-control sister now takes up after-birth control of the child and wants to bring it up her own way inspite of protests from Dhananjaya and his family maid, Jaai. The tussle between the two elements yields many humorous gags with a pathetic design.

The illness of Dhananjaya's old father and his desire to see his newly born grandson persuade Dhananjaya to kidnap his own child and take it to his family home leaving the mother behind.

Chitra becomes desperate with grief at the separation. Very soon Chitra is also brought home, face to face with her little one. The mother melts and in the process disappears her phony dogmas of life and she is reconciled to her married life.

GOOD PERFORMANCES

Baburao Pendharkar as "Dhananjaya" presents an ideal portrayal, cool and clever throughout. Perfect to the fingernail, he overwhelms every one with his slick performance and makes the others look like a crowd of amateurs.

Kusum Deshpande has a very sympathetic role to play as "Jaai", the family maid. She does it to complete satisfaction.

Shanta Hublikar is good but not good enough as "Chitra", the heroine of the story. She seems to have become too fat for the screen and presents a Chinese appearance with her bloated face and small eyes. Her singing voice also seems to have deteriorated.

One wonders what induced Indu Natu to come to the screen. She makes her debut as the "birth-controlled Banu" and in her very first nod to the fans she creates a queer revulsion in the mind of the spectators with her badly stitched manly shirt and shorts showing a body with very little pictorial appeal. When figures, like the one Indu Natu has, are to be presented on the screen, the director should be discreet enough to cover them to the toe. Indu Natu's performance is a dismal failure as at no stage in the picture does she appeal either to the eye or the ear. If her role was intended to caricature a woman, the cartoon was perfect.

Ramzan Sheriff Lakhani—the enterprising producer of Eastern Pictures, whose first, "Badal", will soon be on the screen

Dinkar Kamanna takes a lot of sympathy in the affectionate little role of Jagannath, a cousin of the hero.

The picture is thoughtfully photographed throughout, but the processing work is far from satisfactory. The sound has been recorded rather low, especially the songs.

The dialogues are sharp and witty. The song composition is poor and so is the music. The direction is clever and enterprising.

Yes, it is a really clever picture, cleverly written by a clever man and one that must be seen by all Marathi knowing people.

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M. MUSHAR

S AHMED

DALPAT AVAT

BIBI & oth

DIRECTED BY
S. M. YUSO

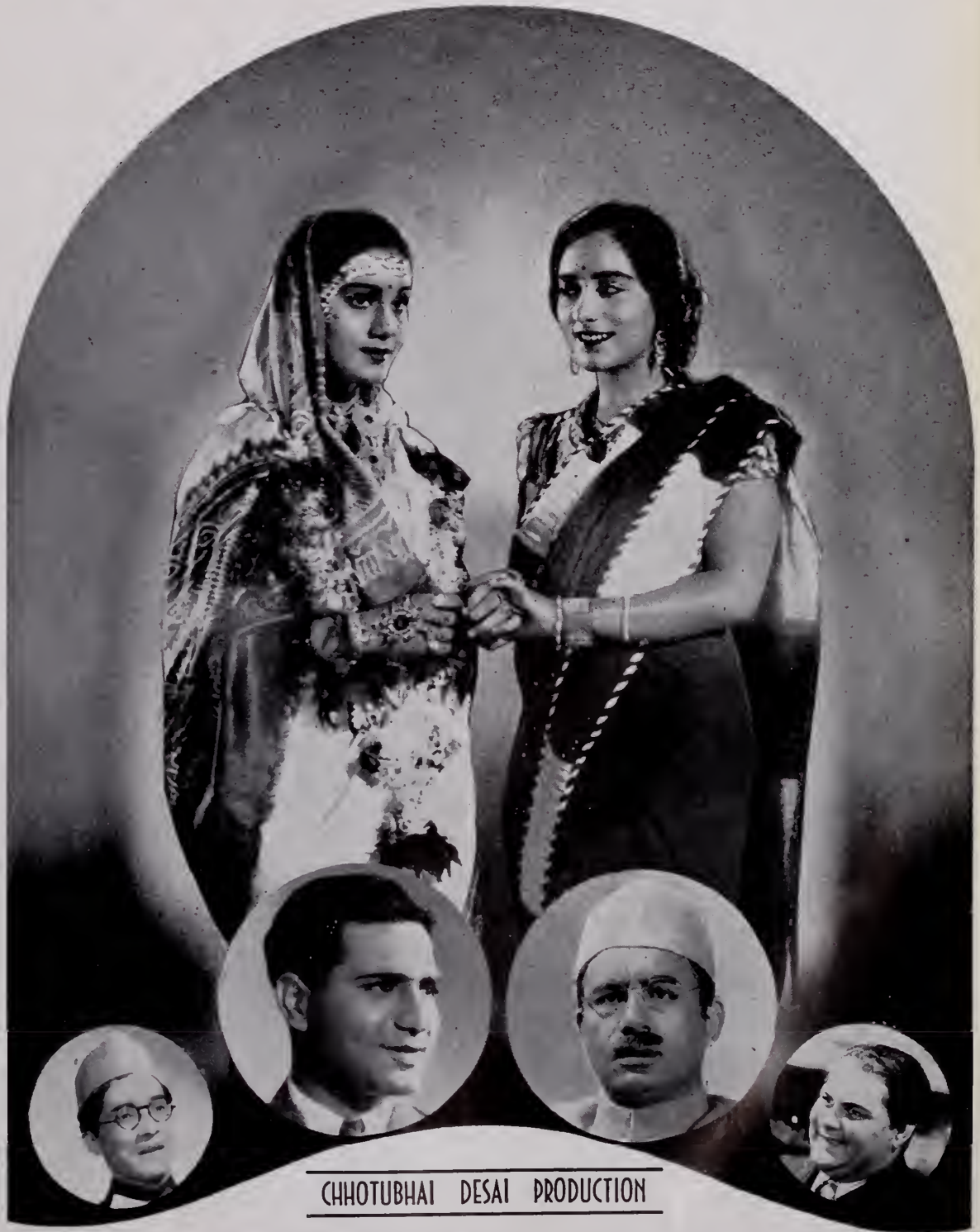
DIALOGUE & SO
WAHED QURI

JANAK Pictures

RAI SAHEB

IS A PICTURE OF A PRODUCER, A PUBLICIST & A PURITAN, EACH PLAYING HIS OWN GAME HELPING AN INNOCENT GIRL IN SOLVING HER LIFE STORY.

Girls and a Boy-or-two-Boys and a ood souls entangled in an affair, one ut of sympathy & the third out of love.



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THE NOBLE SLAVE ★ ★ ★ ★

BY: DEWAN SHARAR

"Fidelity's A Virtue That Ennobles Even Servitude Itself" ..... (Mason)

"Beneath my hand the land shall prosper once more" said Razia.

Because the founder of their line was a Turkish slave whom his royal master raised to honour, and who proved worthy of it, soaring from one high post to another until at length he came to inherit the throne itself, men called his dynasty the Slave Kings, and by that name it is known in the history of India to this day. Because they were brave men—even the worst of them was brave—they wore the name proudly, effectually disposing of such mockery as it may once have held in the mouths of the jealous. They were slaves in nothing save that name.

Those were stormy times; kingdoms needed a strong hand and a sheathless sword to guard their frontiers, and the gift of clever rulership to keep them whole within. Aibak, first of his line, ruled well and wisely, and passed that good tradition on to his son-in-law Shamsuddin, who succeeded him; and Shamsuddin trained not only his sons, but also his one daughter Razia Begum the high art of statecraft. The boys learned their lesson but ill; the girl took to it royally. "She is better than twenty sons," her father declared, and spared no pains to make her as he would have had his sons to be.

She grew up a princess worthy of the name, gallant, fearless, quick of wit and measured of speech, very wise in the tortuous ways of government. Also she was most beautiful. Her father allowed her a liberty rare among women of that day; veiled but unaccompanied save for her bodyguard—an Abyssinian slave called Jafar, who was tall and strong and utterly devoted to her—she rode abroad as freely as a man. By the time her father died there were not wanting those among the people who said, covertly or openly, "Would that Razia Begum were to inherit the throne! Not one of the King's sons is fit to compare with her. Prince Ruknuddin will reign over India now; he has an ill name; what will come to us beneath his hand?"

They soon found out. Ruknuddin, third of the Slave Kings, was everything that a king ought not to be. He was idle, dissolute, greedy and with an ingenious turn for cruelty. So that before long the people began to murmur against him, and the murmuring grew; and heading it always was one Altunia, Governor of Bhatinda, a Turk by birth, and a man strong, warlike, and farseeing. Some called him cunning. "This must be stopped", they said. "Why should we suffer under such a king? Better far that the Princess should reign. She is a girl of spirit and her father taught her all he failed to teach his worthless sons. Let us wait our chance; and, when the time is ripe, place her upon the throne."

"And what then"? asked his fellow-conspirators. The most powerful ministers in the land were of their number, for all despised and hated Ruknuddin.

"She will rule wisely and well. Have we not known Razia from her birth? Is she not a pearl among women, fearless as a man, and utterly honourable?" said Altunia; but in his heart he thought, "And one day, if Allah wills and my wits are what I believe them to be, I shall sit upon the throne by her side."

FACE TO FACE WITH RAZIA

They laid their plans, that growing band of plotters; they added steadily to their numbers; and presently judged the time ripe. They waited until Ruknuddin was away since for their own sakes, not his—emphatically not his—they did not want his blood upon their hands; then with half the troops whole-

heartedly on their side, and the other half wavering, they marched upon the palace.

In her own apartments, her frightened ladies clinging together behind her, and the mutter of the gathering crowds outside, Razia Begum faced Altunia, her eyes bright and unafraid over her veil.

"What do you want of me, Altunia?" she asked.

Altunia—tall and fierce and still young, a warrior every inch of him—looked at her with admiration. He had expected her to stand up to him, and he was not disappointed.

"Lady," he said, "I ask much; but not for myself; for the sake of your father's kingdom."

"It is my brother's kingdom now," said Razia Begum.

"To the sorrow of its people, that is so," Altunia agreed gravely. "Would that your father were still alive! But since that was not Allah's will, and since the land is fallen into the wrong hands, a few of us who are strong enough to dare have taken it upon ourselves to set matters right."

"Do you propose to mount the throne, Altunia?" asked Razia Begum, and her eyes flared scorn at him.

"No Lady," said Altunia. "We your loyal subjects, desire that you should do so."

She stared at him, for a moment too surprised for speech.

"Lady, your father trained you to be a queen, and trained you well. He was wise, and it may be that he foresaw this day. Be that as it may, Begum, your people are resolved that they will suffer Ruknuddin's evil rule no longer, and they call upon you to take his place. The throne awaits you; the army will defend you; everything is ready; come!"

Razia Begum looked him deeply and steadily in the eyes. He met that searching gaze unflinchingly.

"What do you gain by this, Altunia?" she said forthright.

"The welfare of the land I love and serve," said Altunia.

Razia Begum thought, still regarding him keenly, "You seek more than that. You are strong and you are clever; but you are also cunning. I admire you; for India's sake it is best that I obey you now; but I doubt your motive. You will be your country's saviour; but what lies behind that good deed? But she did not say it aloud.

"Do not be afraid, Begum," said Altunia gently.

"I am not afraid. I have never been afraid in my life," said Razia Begum. "I will do as you say."

"Come then, Sultana Razia Begum, and address your army," said Altunia.

He led her out upon one of the balconies. Below, the great courtyard was packed with troops, and beyond them the people surged, and all looked up at her slim veiled figure, and her name rose in a crashing shout of acclamation.

"Speak to them, Lady," said Altunia by her side.

She spoke without hesitation; briefly, concisely, but with a zeal and fervour which stormed her hearers' hearts. She made no pretence of loyalty to her worthless brother.

"I know well what you have suffered, my people; but that is at an end now," she said with passionate intensity. "I am with you utterly; beneath my hand the land shall prosper once more, and honest men have no more need to talk in fear of their lives. As it was in the good days, so it shall be again. I swear it in Allah's name!"

They cheered her to the echo.

SHE BECOMES SULTANA RAZIA

Thereafter, aided and guarded by her growing band of partisans, Altunia at their head, she, defeating her deposed brother, took up the Sceptre of Hindustan and wielded

She permitted Jafar to lift her on and off her mount with his own hands.

it well. She held audience daily in the Diwan-e-Aam, she revoked the cruel laws inspired by Ruknuddin's greed; she restored her father's justice in the land. In person she rode about her capital, inspecting defences, investigating conditions, seeing for herself how her people fared; and Jafar, the Abyssinian slave, was ever her constant attendant. Him she promoted to be her Master of the Horse. There were those among her nobles who resented this—Altunia was one of them—but there was no gainsaying her. "You are very faithful Jafar", she said to him once, when a creature of her enemies, seeking to bribe him had met his death, instantly and irresistibly, at the dispassionate hands of Jafar, who wasted no time and made no fuss about it.

Jafar looked at her with all his unquestioning adoration in his face.

"My sovereign" he said simply, "you are my goddess. There is nothing in this world I would not do for you."

"Nothing, Jaffar?" said Razia Sultana gently.

"Nothing, my lady, were it to slay or be slain; to wipe out your enemies one by one till all be gone; or even—the hardest of all—to spare them at your bidding. Ask what you will of me; I am your slave not only in body but in soul."

"I wish there were more as faithful as you, Jafar," said Razia Sultana. "Also I wish that I could reward you for your loyalty."

"I ask nothing more than to serve you to the last moment of my life, most dear lady," said Jafar.

Before long, inevitably, the news reached Ruknuddin that he had been deposed behind his back and that his sister was reigning in his stead. He promptly marched upon Delhi, furious and swearing high vengeance. He did not get it. Razia Sultana mustered her troops and herself rode out with them, the faithful Jafar at her right hand. She was fully prepared for battle; but there was no battle; Ruknuddin had only a handful of troops with him, and seeing the futility of fighting he fled leaving her triumphant. "It was never meant that my people should suffer under him again," said thus Razia Sultana exultantly. She went back to Delhi and to the business of ruling her huge unwieldy realm beneath the watchful eyes of all men.

THE NOBLE SLAVE

Of these, none were more vigilant than the keen-sighted ones of Altunia, patiently biding his time in his province of Bhatinda. Too soon as yet to fulfil his intention of sharing the throne; it was still unstable and he had many enemies. He waited, observing the young Queen's progress approvingly; until presently it came to his ears that she was making altogether too much of her slave Jafar, now her Master of Horse. She had lately, Altunia learned, raised the Abyssinian to the rank of Noble of Nobles; he was her constant companion within doors as well as out; she had given him rich presents; it was even told of her that when she went riding she permitted him to lift her on and off her mount with his own hands—a liberty whereof the news made Altunia's blood rise hotly. He said little and the fate of the tale-bearer is not recorded; forthwith he went in person to Delhi, demanding audience of the Queen; and faced her, when they were alone, with wrath thunderous in his eyes. She confronted him unflinchingly.

"What more do you want of me, Altunia" asked Razia, "you have taken everything from me—my throne, my kingdom, my honour as a queen."

"You are here in anger, Altunia," she said straightway. "It is written upon your countenance. Why?"

"Begum", said Altunia, "strange tales have been brought to me of late, and I am come to ask you to refute them."

"Tales concerning us?" said Razia Sultana.

"Concerning your Majesty personally. It is said, Lady, that your slave Jafar—"

"My Master of the Horse," Razia Sultana corrected him.

"This slave, I say, whom it has pleased your Majesty to ennoble over the heads of better men—it is said that you have lately made him free of your friendship to an unprecedented extent. That he is admitted to your fullest confidence in all things. That the ruby ring he flaunts on his right hand is of your bestowing. That you even allow him to lay hands upon you, lifting you to and from your saddle. Lady, this will not do. Even if the stories be exaggerated, they cannot have sprung up wholly without cause."

"Wait!" Razia Sultana broke in sternly. "Do you call me to account for my actions? You forget whom you address."

"I do not," said Altunia. "You, I think, Lady, forget that it was I who created you Queen, and set you on the throne; have a care lest I who made you be minded to unmake."

"No man shall speak thus to me," said Razia Sultana. "I do as I will, obeying no man's bidding."

"Have a care, I say. I have been a good friend to you, and am still but I make a bad enemy."

"Better an open foe than an uncertain friend," said Razia Sultana.

He was a fierce-tempered man; nevertheless, with an effort, he controlled himself.

"Lady," he said, "you are unwise. Think over my words; I do not threaten lightly."

"And I do not forgive lightly," said Razia Sultana, at white heat.

"Nor I. Better, therefore, that we should not quarrel."

He went from her presence, and she summoned her counsellors, Jafar among them. Altunia she knew to be a man of his word, and quick to strike. So she strengthened her defences, and had her army ready; and when without delay he marched upon Delhi she was well prepared. Armour-clad, at the head of her troops, she herself rode forth not waiting for him to attack.

WAR OF JEALOUSY

They met outside the city walls, and joined battle on the instant. Hers was the greater force, but his came near to equalling it, for he had long been quietly gathering power to himself, and many chieftains who resented a woman's rule had rallied to his banner. So the battle raged long and terribly, and both sides suffered heavy losses; and Altunia's men pressed Razia Sultana's troops back, though with difficulty; for Razia Sultana, moving among them as fearlessly as a man, heartened them with her dauntless courage and the fact that she literally seemed to bear a charmed life. Her very immunity inspired them to fresh endurance. They did not know, nor she, that Altunia, being no fool, had given strict orders that she was to remain unharmed at all costs. It was not until her faithful Jafar, bleeding from a dozen wounds, fell at last, that her heart failed her—only for a moment, but that was enough. Altunia and his men, seeing their opportunity, charged forward, a surging, irresistible wave, and drove the defenders back to the very walls of the Palace and slew and captured as they would, and made Razia Sultana, fighting desperately to the last, their prisoner. Victory, as Altunia knew it, was his.

He marched into the city at the head of his men. It was a barren triumph; the streets were almost empty; no crowds acclaimed him; upon the faces of such as watched his entry was sullenness and no welcome.

"To-morrow," said Altunia, "I will have speech with Razia Sultana.

On that morrow he went in state to the Diwan-e-Aam and he took his seat upon the throne that had been hers, and had her summoned to his presence before all his crowded court. She came, defiant still, her proud head high; she still wore the dinted armour that had served her well in that fierce battle. She was weary and most unhappy, but her eyes challenged him.

"What more do you want of me, Altunia?" she asked him without fear. "You have taken everything from me—my throne, my kingdom, my honour as a queen; have I then, still something left that you desire?"

Altunia frowned; he would not admit how her scorn hurt him, and yet how his heart went out to her in admiration of her stark courage. He said instead, quietly, "Begum, yes. I hold the kingdom by capture, but that is all. If I have half the people on my side, the rest are on yours; it is a land divided against itself, and as much a prey to any robber chieftain who covets it or to your brothers should they be minded to tear in pieces among them. But were you and I united we could save it yet. Razia Sultana, here in all men's hearing I ask you to become my wife."

The scorn did not leave her face.

"Is that your ultimatum?" she asked bitterly. "Will not my friendship content you, if I acknowledge you as king and promise not to oppose you in return for my freedom?"

"No", said Altunia. "I should still have half the people hating me for your sake. I ask your hand in marriage; I will make no lesser terms. That I swear by Allah himself!"

"It is this marriage or the loss of my freedom?" said Razia Sultana. "A bitter choice. Give me, I beg you, one moment to consider."

He waited, smiling a little; and she faced him with deep, inscrutable eyes, while all the court watched her, but did not look at

him. Her gaze went above and beyond him; it was fixed upon the thick gold-embroidered curtains that hung behind the throne. It did not betray her by so much as a flicker; no one—Altunia least of all—guessed what she saw. A faint, almost imperceptible movement behind the curtain; a hand grasping a dagger, that stole forth between them and slowly rose over Altunia's head—a hand wearing a ruby ring of her own bestowing...Jafar invincibly faithful; not yet dead despite his mortal wounds, but returned to serve and save her yet.

Just for an instant her heart leapt high. But for no more than that. Her mind worked lightning-fast. Of what avail his loyalty, of what avail Altunia's death, since the cleavage in the land which Altunia had made, he alone could mend? Only in his life, and in her own alliance with him, lay the hope of her kingdom's salvation. Too late for her to be rescued now; the falling blade could but plunge Hindustan into chaos and disaster.

She spoke, looking at the poised dagger that gauged its aim with unsteady, wavering care. It went through her mind, even in that fraction of time that Jafar was strangely slow.

"Let no hand be raised against my lord Altunia!" deliberately and saw the dagger halt, and knew that her words had gone home. "He has spoken well; in our union lies the only hope for our land. My lord, I consent. For the kingdom's sake—and for that reason alone—I will become your wife."

There was a stir round the crowded court; and a sudden shout of acclamation. Altunia's eyes lit up; triumph blazed in his face. He rose quickly and came down the steps, and took her hands, and led her upto the throne.

She went unresisting, still not looking at him, but at the gold curtains whence the hand with the dagger had been quietly withdrawn. In dead silence she took her place at Altunia's side.

She alone heard the soft thud of a body that sank to the ground behind the curtains that backed the throne; and the tinkle of a dagger falling gently from the failing hand of him who had served her, as he had desired, to the last moment of his life.

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Cuticura PREPARATIONS

OUR REVIEW

"Khilauna" Draws Well At Opera House

Snehaprabha's Smart Performance

Here was good story material which with better direction could have become an excellent picture, But producers, as is usual, when they get hold of a good story fail to find suitable directors.

"Khilauna" has this fundamental defect in the picture,—poor direction. Barring that, the picture has a wealth of music and theme, which inspite of lack of correct development, appeals to the audience.

AN ARTIST'S YARN

We are introduced to a poor struggling artist whose art in painting is still unrecognized by the world. He is an easy victim of drinks and has an understanding friend in Vijay who helps him. This young artist, Amar, in an unusual way meets Asha, an educated but poor girl with a bit of fire and enterprise in her.

She falls in love with Amar and gets interested in his art and for a time acts his sales girl for the paintings. Amar reciprocates her feelings in the modern silent way which prescribes passive resistance for the man as against the aggressive love of the woman. Strangely enough, of all authors, Chowdhary has presented these attitudes for his respective roles.

Asha's sales-tours always lead to the other characters in the story. It seems as if she had dreamt of the particular customers waiting to buy Amar's paintings.

KHILAUNA

Producers: *Amar Pictures*
Language: *Hindusthani*
Story: *Vaju Kotak*
Scenario & Dialogues: *R. Chowdhari*
Songs: *Pandit Indra*
Cinematography: *Dronacharya*
Audiography: *Thakorbhai*
Music: *Khemchand Prakash*
Cast: *Snehaprabha, Jairaj, Prabha, Satish, Kanaihyalal, Mukerjee, Nagendra Mujumdar etc.*
Released at: *Royal Opera House*
Date of Release: *21st Mar.* 1942

Director:
SARVOTTAM BADAMI

However, in her first selling campaign she meets Maya, the sex-starved young and beautiful wife of a rich old gambler called Seth who is on the wrong side of the sex-conscious years and whose passion is his speculative business.

Maya meets Amar and almost throws herself at his feet goaded by her sex-obsession. Amar again takes the passive defense, while Asha becomes jealous.

In the triangle now enters Kishore a rich young man who, due to his motor accident injuries, fancies Asha to be his recently dead wife come to life.

The muddle of jealousies and counter-jealousies continues through some clever situations till it all comes to a happy end in Amar and Asha getting married and being adopted by a rich widow, the mother of Kishore.

In the development of several emotional moments. the director has shown poor intellectual understanding with the result that many an excellent situation goes crying for vigorous handling.

The director also shows poor imagination in fixing up the interiors of the artist's living quarters. The artist who is supposed to be living in poor tenements and is not even able to pay his rent, always enters a well furnished. smart flat with a bathroom attached. We would like to see in the city poor tenements with such conveniences.

SNEHAPRABHA'S SMART BIT

Among the players, the smart little Snehaprabha once again comes to the top of others. Singing, dancing and throwing her eyes all round she supports the picture excellently all throughout.

Jairaj is quite good as the quiet vegetarian type of artist with a stray Bohemian streak. Prabha looks sweet enough as the sex-starved Maya and obtains all the sympathy of the audience. Kanaihyalal is excellent as usual.

The dialogues of the picture are bold in places while the songs are beautifully composed and more beautifully sung.

With the exception of the first reel, the photography is easy on the eye. Sound recording calls for a little more care.

Well, "Khilauna" is a very entertaining film with its snappy music and an excellent story idea.

Nagendra Mujumdar and Motilal are arriving at an understanding in "Arman", a social picture of Ranjit.

OLIVIA DE HAVILLAND—
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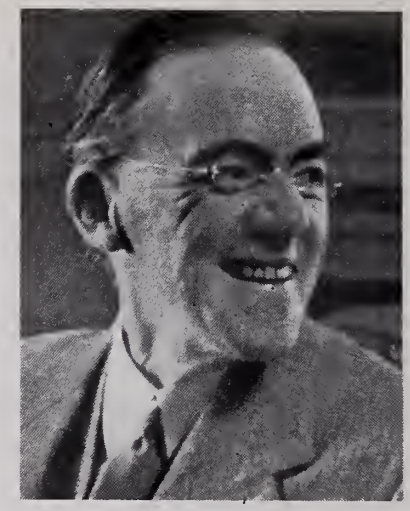
"Follow Russia" Says Sir Stafford Cripps

Film People As Human As Others

Exclusive Interview For "filmindia"



The Rt. Hon. Sir Stafford Cripps, K.C., M.P., member of the British War Cabinet, gave an exclusive interview to "filmindia" during his recent visit to India.

"You are on a fool's errand!"

* * *

"It is a wild goose chase!"

* * *

"How dared you come all the way to Delhi on such a commission?"

* * *

"I tell you, frankly, if I were you. I would quietly get back to Bombay."

* * *

"I am very sorry to disappoint you but I am afraid I cannot persuade myself to give you an introductory note on Sir Stafford Cripps, because I consider it highly improper. In the midst of his present preoccupation, I am unable to ask him to give you a few minutes to talk on a subject like films. Don't you think it must be done when he has some leisure?" said one of our nation's prominent leaders, whose personal friendship with Sir Stafford was well known.

* * *

"Without meaning any offence to your judgment, I must say you are trying something very very difficult at this peculiar juncture." That was a pressman's verdict.

* * *

So that was that. The long and short of all the advice I got meant discouragement—uniform discouragement, once couched in suave, persuasive words, another time, blunt, reprimanding. I do not blame anyone. In their place, I would talk similarly to anyone who thought of playing my role. I even cursed the hefty editor of "filmindia" for sending me on a mission which he had avoided taking up himself through sheer laziness. With his social connections in New Delhi, his undoubted pre-eminence in the film world and go-ahead methods, he would have done much better than I can ever expect to.

I also thought, were films after all such an unimportant topic, that every one should brush it aside. Why it would at least provide some relaxation to Sir Stafford, perhaps much needed relaxation to the architect of India's immediate future.

Did I say relaxation! Yes, that is the bright idea. Why not send him a letter, some questions and a couple of issues of "filmindia" and await his response! I sent all this to his office and waited for a response for full two days, hours on end, in one of the tents in the compound of Sir Stafford's temporary residence at Victoria Road, New Delhi. As I discovered later, his guard of secretaries had sat tight on all my papers including the two issues of "filmindia" in which the interviews of Drs. Radhakrishnan and Jayakar had appeared. I also learnt that hundreds of similar communications had received the same fate.

Sir Stafford was undoubtedly very busy. But for a few hours' sleep every night, he was always closeted with someone or other of India's leaders or officials. He couldn't call one minute his own. His residence was a quiet place; the incoming and outgoing expensive cars only making some little buzz. There was none of that pomp and pageantry, usually associated with representatives of His Majesty's Government. But entrance to his camp was very strictly regulated and equally strictly enforced. My problem was how to get near him. Who would take my card to him, even for getting a "no" from him.

Lalita Pawar returns to the screen after a long time in "Kirti" a social picture of Venus Pictures.

I planned gate-crashing for a while, but it didn't become quite necessary as I pushed myself in with the other 150 and odd pressmen representing the Indian and the world press at the next press conference. All questions at the Conference itself had to be, of course about the draft declaration of his Majesty's Government, about the future of India and films had scarcely any relevence there.

Sir Stafford finished all his questions, made his goodbye, full of smiles, to everybody present and accompanied by one of his secretaries, he was walking towards the lift. I followed him closely, almost touched his sleeve and asked him if he was proceeding directly to his place of residence. He was. I entered the lift with him and handed a note to him in which I wrote one brief paragraph "I have nothing political to ask you. But I hope to provide some relaxation to you by my questions if you would lend your ear to them for a couple of minutes. Let me go with you in your car to your residence. Whatever time the drive takes would be quite enough for me."

Apparently he was in a mood to play with the idea. As we got out of the lift and were walking in the direction of his car he asked me what it was all about. I told him I wanted to ask him some questions about films in India and abroad and whatever he might say would be of great value to me. He warned me that he was making an exception in my case. He had never met anyone like that during his stay and did not intend to. I was therefore warned to get down as soon as the car entered the porch of his residence. It was an agreement and the next minute I was sitting by his side asking the first question:—

A TELEGRAM WASTED

"Did you see any Indian film during your last or present sojourn in India?"

"No. I could have seen some last time but the idea never occurred to me nor did anybody make a suggestion of that kind. This time, I have not a moment at my disposal for such a pleasure."

"Haven't you received a pressing telegraphic request to see "Bharat Milap" an Indian film, now showing in Delhi? It is around the story of the hero of the Ramayana."

Kaushalya looks grown up and charming in "Rai Saheb" a Janak picture.

"No, I have not and even if I get one I am not in a position to respond to such an invitation."

I knew that the Prakash Pictures had sent him a telegram from Bombay to see "Bharat Milap", but obviously his guard of secretaries did not think it suitable to place the telegram before him.

"Did you have any occasion to study the effect of the average love and sex films on the juvenile mind in Great Britain or anywhere else?"

"I have had no such opportunity. I have heard of certain American studies which plead for control of the present day film production and exhibition in national and social interest."

"Do films as they are being made now, particularly the American ones, contribute to increase in crime?"

"Possibly. But I cannot hazard an opinion without adequate study."

"Since the Russian way of Life has been materially different from the rest of the world, since the Revolution, how did you find it reflected in Russian films?"

"I do not claim to be a very devoted student of how Russian life is reflected in films, but it is obvious that they have done a tremendous lot to exploit the film medium for popular instruction. Any book on present day Russia will testify to this."

NOT EVEN AN ACTRESS.

"Have you at any time come in contact with film producers, directors, scenario-writers, actors and others in any country and if so what has been your reaction to them?"

"No, I have not come in contact with film people but I should expect them to be as human as any other set of people."

"Any actresses, at least?"

Sir Stafford stared and in a moment his face was lit up with a broad smile.

"Will you say something about the Russian effort to achieve adult education through films with particular reference to Lenin's work in this behalf?"

"My view is not different from the one you get in sympathetic books about Russia and her achievement in this field. I do think that the film

is a powerful medium of popular instruction and in any rational scheme of national planning for a people's socio-economic prosperity and well being, the place of films would be of paramount importance."

"Do you agree, therefore with what Sydney and Beatrice Webb have said in their books on Russia with special reference to the potentialities and achievements of Cinema?

"I do. I regard those books as a very sympathetic and understanding study of post-revolutionary Russia. It does not say enough about the part cinema has played in the reconstruction programme, but its tribute to it is unmistakable. The cinema is part of the Soviet Commissariat of education.

The following is a relevant extract from "Soviet Communism—A New Civilisation" by the Webbs:—

"It is significant that the theatre, the opera, the ballet and the cinema are in every republic of the U.S.S.R. as much within the sphere of the Commissariat of education as the school itself. The theatre was of outstanding excellence in Czarist Russia but any educative influence it had was confined to a small class. To-day in the U.S.S.R. they appeal literally to millions. They are not limited to the great cities but exist in every town. Lenin said what we think of art is not important but what the millions say about art is important for Art commences only when its roots are spread broadly through the masses."

FOLLOW RUSSIA

"Will you mention some American or British films that you have particularly liked during the last few years with reference to the anti-Nazi character of a good many of them?"

"American studios have made some very good films like "The Mortal Storm", "Confessions of a Nazi Spy", "Four Sons" and others exposing Hitlerite methods of suppressing all civil liberties and making machines of men but I cannot think of more names off hand."

"Will not an organisation, like the Films Division of the British Ministry of Information to control the cinema industry, contribute to its healthy growth under a national government?

"A government can do anything it likes, provided it knows its own mind and has a well-defined policy."

"Cannot the film be harnessed to cultural and educational purposes in a scheme of National planning to diffuse knowledge and information of social utility, to the illiterate millions of India?"

"Most certainly. Follow Russia".

Sir Stafford was quite right. To-day in Russia the cinema is as much a part of any locality as a grocer's shop, a laundry or a church formerly used to be. A block of few buildings has a club and a cinema of its own as Pat Sloan writes in his "Russia Without Illusions".

Describing thus a square in Gigant, a small town, Pat Sloan says "On one side several blocks of modern flats, on the other the administrative offices, a large department store and a great club, cinema and theatre for the entertainment of the workers. In the evening I attended the cinema with the youth of Gigant, and saw an amusing soviet comedy about a young worker with an invention, a bureaucrat determined to steal from him all credit and financial gain from the invention, a love interest that did not, as in a capitalist film, end happily ever after, and a good deal of happy knockabout fun."

CINEMA IN A CHURCH

In another place he says "the church today is a club for visitors, with a library, cinema stage and a grand piano". In a third place this author's services were demanded to play the part of a young Armenian peasant leader in a film of the civil war. He was required to play the role of an Indian soldier in a scene about the British intervention during the Russian civil war.

Lastly I asked Sir Stafford:

"The army in India has cornered all raw positive film and the Indian film industry is about to close its door in a few days if fresh supplies are not available. Cannot something be done to import Russian supplies across the North-West Frontier or Kashmere, to replace the British or American?"

"Obviously it is for those concerned to take up the matter with the Government of India. It is a Government's duty to see that a prosperous and important industry is not allowed to die and is given adequate encouragement to hold its own in these troublous times."

Motilal seems to be getting a lot of natural situations nowadays. Here is one in "Arman" in which the "glass" seems to help him to make up his mind about the other.

Mazhar Khan Hits Our National Leaders

Says: "Padosi" Did More Than Leaders

(By: *Our Special Representative*)

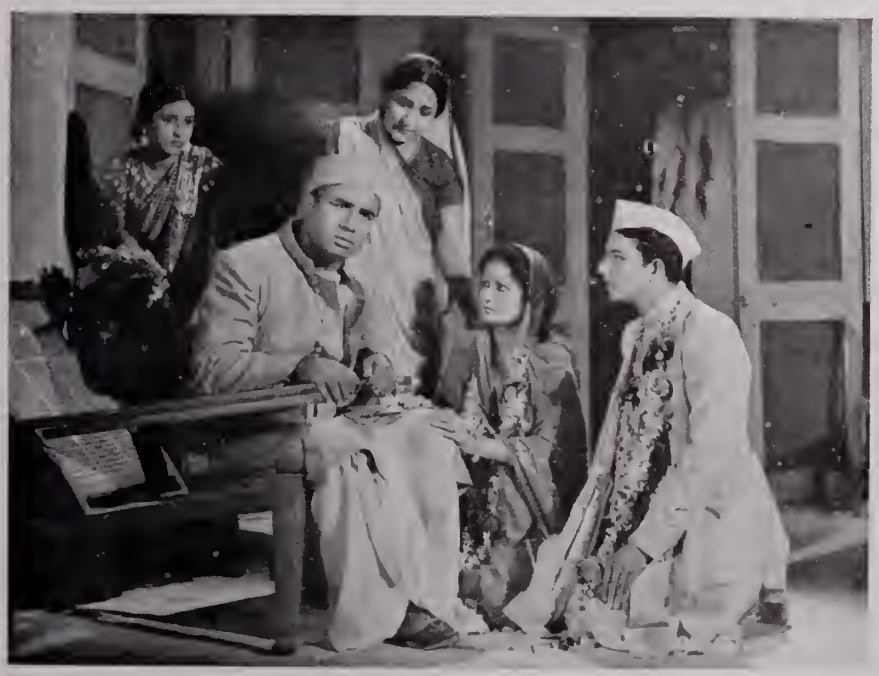
It is a real job to make Mazhar Khan speak out because he is unassuming to the core and believes more in doing things rather than merely talking about them. However, the other day it was quite a pleasant surprise to me to find the veteran character-actor a vociferous and vehement speaker, bubbling with patriotic sentiments and deeply concerned with the fate of his motherland in this hour of ordeal.

"How does the war affect your activities?", I asked him. Mazhar Khan lifted up his burly head, cocked the eye at me and said, "In spite of all the restrictions imposed upon the film industry by the exigencies of the war situation, we and our film industry are doing splendidly well."

"Then, you are quite optimistic about the fate of our industry in these uncertain times," I interrupted him. Mazhar Khan looked grave. I clearly saw the Thakur of "Padosi" in him. Heaving a deep sigh, he almost burst out, "The fate of the film industry depends on the fate of our motherland. And that is what makes our future outlook gloomy. At this critical juncture, when we ought to have been united and ready to bear the brunt of the danger looming over our heads we are cutting a sorry figure before the world, divided and sub-divided into petty sectional groups, and all this to the utter shame of our political leaders who keep on juggling with the situation."

Mazhar Khan paused for a while and looked at me. "You see, I am no political animal," said he slowly, "But I can say from the doings of our leaders, quite a number of them, seem to be more concerned with the question of keeping alive their self-adulation and vainglorious leadership than the good of their people and country."

Mazhar Khan was again lost in his own thoughts. I interrupted him again by asking him another question. "How do you account for this situation?"



Here is a tense situation with Jagdish and Leela Desai in "I can do it", a Laxmi picture.

Mazhar Khan is, in addition to being a film star, an all-round sportsman, polo being his favourite game.

He retorted. "Yes, I shall tell you in my blunt way. Quite often, we blame others for our doings. We have been told oft and on about 'the divide-and-rule policy'. Let us agree for a moment that the seed of this apple of discord was sown by our alien rulers. Why did we not nip it in the bud? Who carefully nourished it, letting it grow into a plant that keeps on spreading its roots and undermining the very foundations of our national integrity? Without any hesitation, I can say that it is our misguided leaders who have perpetuated this question of communalism. It suits them for it ensures their leadership. Indians doped with ideas of religion, can be very well exploited in the name of religion. No wonder the gulf between the sectional and communal interests is widening day by day, thanks to our self-adulating and vainglorious leaders.

"In the midst of this discouraging darkness films throw a beacon light. Inspite of the great prejudice of our 'great' leaders, we, can hold our own with feelings of pride for our record is not so miserable as that of some of our leaders."

AZADS, NEHRUS AND GANDHIS

Mazhar Khan was getting autobiographical and I had no desire to interrupt him. I straightened up in my seat and began to listen more

intently to what was developing into a nice political speech of the first rank. For Mazhar Khan continued:

"I tell you, we film people have a right to boast of our achievements. And I refuse to be modest. I dare say 'Padosi' in which I had the good fortune to work, has done more for Hindu-Muslim unity than several conferences and hundreds of articles of our Azads, Nehrus, and Gandhis. The film "Sandesa" also did its bit. What did we find in the Cripps Conference? Every leader spoke for his section, party, community; barring some honourable exceptions. 'Padosi' has taught millions of Indians as to how to live as human beings bound by common ties of brotherhood. It is a glorious picture, preaching in unequivocal terms that while remaining Hindu and Muslim, in our homes, we can still live and die for each other. How many of our leaders can claim to have taught the Indian masses something of this kind?"

NO RECOGNITION FROM MAHATMA

Mazhar Khan was in no mood to stop to-day. He was relentless against leaders of India. He pounced upon Gandhiji himself. He said: "This revered Mahatma of ours is straining every nerve to popularise Hindustani, the real language of the common people shorn of all unnecessary Sanskrit, Arabic and Persian. Has he ever realised that we film people have for years popularised his mission among millions? Thousands of people have picked up their Hindustani from our films. Perhaps the All India Radio will stand some competition with us, but its place is easily second in this national service. Gandhiji's Hindustani Prachar Sabhas are still struggling when we have marched ahead."

Mazhar Khan stood up in his seat and staring at me exclaimed:

"But not a word of recognition from the great Mahatma for this service."

As he shook hands with me and said good-bye, I wonder whether the Mahatma was not really an ostrich burying his head in the sands. Will not somebody make him see a film like 'Padosi' and extract an admission from him about what filmdom has actually done for Hindu-Muslim Unity and the national language?"

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OUR REVIEW

"Nirdosh" Fails To Be Popular

Director Virendra's Disappointing Picture

Waste Of Money And Energy

After seeing "Nirdosh" carefully, I feel that it would, indeed, be a concession to the film industry if directors like Virendra Desai are not given future assignments for some time to come to conserve our resources in raw stock in these war times.

In normal times no one would object to a few expensive experiments indulged in by producers' sons but during the present times expensive experiments like "Nirdosh" constitute a stupid waste of money, raw materials and energy.

The National Studios Ltd. which is a public limited company is expected to be more careful with its production programmes than a privately owned concern, for the simple reason that the directors of the National Studios are trustees of public funds invested in good faith and with complete faith in the people who manage the affairs.

"Nirdosh" hardly provides any evidence of good management in production, as, right from the beginning, the picture becomes a senseless mess of wrong presentation, poor direction, technical imperfection and incorrect casting.

NIRDOSH

Producers:	*National Studios*
Language:	*Hindusthani*
Story:	*M. Bhavnani*
Dialogues:	*Kanaiyalal*
Songs:	*Kanaiyalal and Nilkanth Tiwari*
Photography:	*Faredoon Irani and Keki Mistry*
Music:	*Ashok Ghosh*
Cast:	*Nalini Jaywant, Mukesh, Satish, Kanaiyalal, Mrs. Marathe, Tiwari, Sankatha*
Released at:	*Swastik Talkies, Bombay*
Date of Release:	*21st Mar. 1942*

Director:
VIRENDRA C. DESAI

CINDRELLA STUFF

The story, which is written by Mohan Bhavnani, looks silly as a picture. It has the usual Cindrella theme in which a poor persecuted step-daughter of a family has pleasant escapades which ultimately result in her landing the proverbial prince charming.

To provide pathos to the life-story of the Cindrella in the picture a couple of unconvincing hussies are added as step-sisters and between them and the formidable step-mother several stupid situations have been concocted to impress the audience. All the situations, however, fail miserably for one reason or other.

The direction of the picture is utterly unimaginative and disgustingly poor. Even the costume continuity is not maintained.

Nalini Jaywant as the Cindrella-heroine gives a trained dance at the very first opportunity. One would like to know where this girl had learnt that if she was leading a Cindrella life in the midst of step-sisters who made her do all the house-hold work. The director has not made even an attempt to train her. He has taken things for granted.

Anjali Devi in "Kunwara Baap" an Acharya Art production.

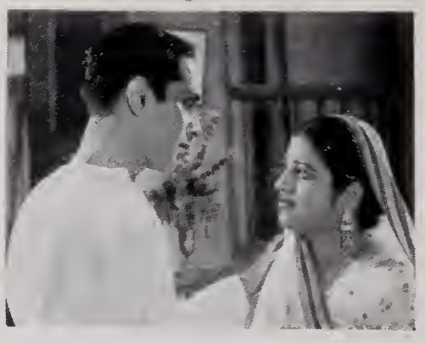
Yakub is up to his tricks again in "Lalaji", a social comedy of National Studios. Sunalini Devi, that splendid mother of our screen, knows what Yakub is up to, but pretends not to.

Scene after scene, the director has failed to provide even the slightest intellectual relief and therefore the picture becomes an utterly stupid affair.

The photography of the picture is good in parts, particularly the outdoors, while the sound recording of the songs is utterly amateurish. Music is unenterprising, both sung and background, and does not please at any stage, while the song compositions while betraying a lack of phonetic words, provide poor evidence of poetry.

HOPELESS PERFORMANCES

Among the artistes, the only other person, besides Kanaiyalal who could be said to have given a tolerably good performance, is Satish in the role of Gopal, the pal of the hero. In a light-hearted portrayal, he excites some laughter which partially compensates for the utter boredom which the picture inflicts on the audience.



Kaniz and Umakant in "Adhar" a social story of Gita Pictures.

Nalini Jaywant as the Cindrella heroine shows a very slight improvement on her previous failures. But her romantic interludes with the hero remain unconvincing throughout.

Mukesh, a new youngster, makes his bow before the public as Narendra, the hero. After seeing what he has done throughout the picture, one wishes he had not come to the screen. I would advise the young man to go back to the college.

Mrs. Marathe as "Chanchala", a society butterfly in love with the hero, is another rank failure. What is she doing on the Indian screen? She is another one who should go back to home-keeping.

Nilkanth Tewari, the song writer, acts a poet in the picture and in doing so gives some disgusting farce. Had he acted the madman, his present performance could have been more suitable.

That leaves Kanaiyalal in the role of Shadilal, the Government pensioner. Whatever Kanaiyalal does has "excellent" stamped on it and so is his performance in "Nirdosh". The inclusion of Kanaiyalal in an useless story like this constitutes an insult not only to that incomparable artiste but also to his fans.

That is "Nirdosh" in short, a picture not worth the trouble of production or for that matter of seeing.

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What Russia Does With Films

The Film As A Bullet Of War

BY D. G. TENDULKAR

"Cinema is for us the most important of arts" said Lenin. How this is true in Soviet Russia today is the theme of my article.

In 1939, V. Pudovkin, one of the ace-regisseurs of Soviet Russia, undertook the production of "Minin and Pozharsky", a historical film. Its theme was the invasion of Russia by the Poles and the subsequent Polish defeat. Another historical film, "Schor" was simultaneously being produced by Dovzhenko, also a wellknown regisseur. It is the story of Nikolai Schors, Bolshevik captain of the Ukranian people, who fought successfully against the German invasion of 1919. These films were being produced when Europe was expecting war at any moment. The Soviets were arming themselves against invasion and were preparing the minds of the people for such contingency, through films, literature etc.

Modern warfare is exceedingly complex. It demands preparedness during peace time too. Efficient heavy industry, scientific agriculture, excellent transport, national fitness, scientific education, research and many other things must exist if a nation has to live today. This can be achieved only through universal education and can best be done through cinema is well illustrated in the Soviet Union.

The accessibility of the cinema, its accuracy in depicting life and scientific facts has long since turned it into an active aid in the work of Soviet scientific institutions and factory laboratories, as well as in various fields of education, from the elementary schools to the mass technical circles.

Ten years ago the All Union Trust for the production of scientific, educational and instructive films was established. The major branches of this trust—which is a large organisation producing many films—are located in Moscow, Leningrad and Novosibirsk.

The Technical Film Trust is closely linked up with industry and scientific research institutes. In order to draw the cinema closer to the needs of the factories and also to the work of the leading scientific institutions, film producing units are established in them.

Scores of scientific institutions now have their own cinema units: the Moscow Mechanical Engineering Institute, the Leningrad Industrial and Power Institutes, as well as the educational departments of the leading factories such as the Stalin Auto-Plant in Moscow etc. All-Union Institute of Experimental Medicine and the Institute of Biology, the Neuro-Surgical Institute produce their own films. Eminent Soviet scientists participate in the production of scientific and educational films.

A FILM FOR EVERY PURPOSE

To popularise radio, driving, aviation, astronomy, geography, natural sciences, appropriate films on such subjects are shown in schools, factories and the people's clubs.

The interest of the public in scientific-educational films is so great that a number of leading State Departments (the People's Commissariats for Education, Heavy Industry, Agriculture, etc.) are carrying on methodical work within their own organisations with a view to produce new films on topics of interest to them.

The development of scientific propaganda requires not only the utilisation of all available skilled technicians, but also the systematic training of new people. At the State Institute of Cinematography there is a special department of scientific educational films for training both of the directors and organisers of this work. School teachers are given systematic training in the use of cinematographic methods of instruction.

Naturally during the present war period, the film activities are double with a view to galvanize life in the prosecution of the war. Film workers have renounced their working hour restrictions. Most of the famous

Jagdish and Kaushalya score a hit in "Rai Saheb", a Janak picture.

film writers are doing double work, on their own schedules and on short propaganda films. Some of their highly ingenious favourite characters from well-known films stepping from the screen to address the audience, show them new and old scenes mixed by trickwork and draw morals from them etc. Pudovkin is turning out war shorts and Dovzhenko was doing the same in Kiev to the last moment. There are series of newsreel cameramen at the front.

FIDDLING NEROS OF INDIA

Modern warfare is exceedingly complex and implies the intensive and efficient training of the men engaged therein. These methods have long implied full use of illustrative material which of late years have been more adequately supplied through the film. Moving pictures have given a reality and a vitality to the work of illustration in schools and they have obvious application to the problem of training the youth for efficiency in the fighting forces. In Soviet Russia map-reading (animated maps illustrating tactics, the geographical control of strategy are obviously far superior to any still diagram however well described), weapon training, naval fights, air-raid precautions, guerilla warfare etc. are taught to the citizens through the medium of cinema.

In contrast to the magnificent cinema work done in Soviet Union, India did nothing to educate its masses during peace time, and is doing practically nothing to face the invasion when the enemy is at its doors. We are having here film shows which have no value beyond simple entertainment. We are not having even enough newsreels depicting the war which could give us some idea as to what the modern war means.

In America, in Great Britain, in U.S.S.R., there are special theatres devoted to newsreels and educational films, but here in India we have not even suitable side programmes to prepare us to face the enemy. We are like Neros fiddling when India is burning. Our specially appointed Film Advisory Board wastes its time and celluloid in the production of pictures depicting the life of society women. Why not produce films on A.R.P.—civil defence etc.

I do realise that I am expecting something that cannot happen in the present atmosphere of complacency.

The crux of the problem is the need for a real national government wherein the people must feel that it is their war.

Pandit Jawaharlal Nehru has rightly declared that the top ruling classes in England and in India complacently think a mighty lot of whatever little they concede to India. The real situation in India can best be put in Jawaharlal's words—"Those who in Delhi were having their tea at a regular hour, disposed of files and dressed for dinner and attend dances would not win the war. If a National Government came all that complacency would disappear and there would be hell for the indolent and for the one who dressed for dinner."

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The Influence Of Our Films

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The other day I met an abnoxious old fogey of the type who thinks anything pertaining to the 20th century is immoral and he said to me "you know my child, I'm very worried about the youth of to-day. Boys and girls are not what they used to be in my day. It makes me sad when I see how our modest home-loving Indian maidens are being demoralised. There is an evil force at work, my child, and that force is the Indian film industry". Here he leered at me as only an ancient of seventy-odd can and dug me in my sparsely covered and therefore ultra-sensitive ribs. This latter action was meant as an invitation for me to agree with what he had said; I refused to do so, firstly, because I didnt' agree with what he had said, secondly, because I don't like being spoken to as though I'm a drooling infant and lastly, because I don't like being dug in the ribs.

I don't agree with what he said because I am a member of the 20th century cinema-going youth and I definitely have not been demoralised. Indian films are mild compared with some of the blood and thunder American films I have seen and which have not affected my morals in the least.

....the villain always dies a repentant man.

When my old friend said "Boys and girls are not what they used to be in my day" he wasn't honest enough to admit that the boys in his day were all stuffed shirts and crashing bores and the girls had less backbone than an undersized flea has.

....he dug me in my sparsely covered and therefore ultra-sensitive ribs.

If Indian films are responsible for the change in the youth of to-day, then we should all stand up and cheer because it is a change for the better.

The more prehistoric among Indian parents feel that when their son and heir goes to see a film in which villainous men shoot at each other he immediately comes home and starts planning murders. Now if their son is a normally good and fairly intelligent boy, a gangster film will not affect his morals in the least. On the other hand if he is inclined to have criminal tendencies a film about criminals will help to cure this because in an Indian film, Good is always made to triumph over Evil in the end. The villain may kill dozens of good and innocent people but he is invariably killed in the end and dies a repentant man. A bad boy seeing these films will learn a 'crime does not pay' lesson from them.

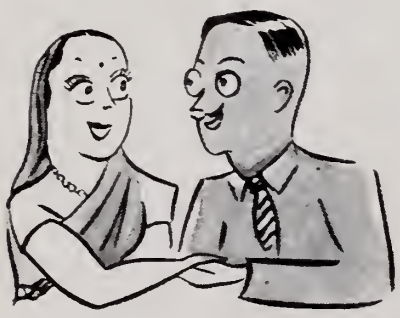
LOVE AND GIRLS

There are some parents who fear that their sons will begin to think too much of love, romance and the opposite sex if they go to the cinema. However cloistered a life a boy may have led, when he reaches his late teens it is only natural that he should begin to think about love and girls. If thoughts like this are taboo in his parent's home then he will begin to feel that there is

We never thought Jairaj was good at this. Shobhana and Azurie seem to have taught him in "Nai Duniya", a Circo picture.

something dreadfully wrong about being in love. This is a very unnatural and unhealthy outlook for a boy to have. When he goes to the cinema he will see nice, clean, censored love-stories which will show him that love is a very natural emotion and will give him balanced ideas about the subject. No one can deny that love is depicted in a very elementary and innocent way on the Indian screen. Heroes and heroines never kiss each other or even rub noses. They just touch hands and look at each other with emotion shining out of their eyes.

There are many elderly people who feel that the Indian maiden has lost her sense of modesty and is on her way to becoming a hussy.



they look at each other with emotion shining out of their eyes.

This, because modern Indian films are teaching her to be more aggressive and to use rouge and lipstick. After generations of being submissive and repressed, it is high time Indian women broke loose and did a little swaggering. But it is foolish to blame the film industry for their new ideas.

Indian girls nowadays are going in for higher education and because of this have stopped feeling inferior to their menfolk. They read books which tell them how women of other nations behave and they feel they have a right to be as progressive as these other women.

BAD BOYS AND GOOD GIRLS

If they decide to use rouge and lipstick it is not only because their favourite actress loads her face with cosmetics, but also because every newspaper and magazine they pick up tells them that these beauty aids will make them doubly attractive.

Some feel that the Indian films are giving their daughters revolutionary ideas about marriage and their future marriage partners.

If the film industry teaches the young Indian maiden that she has a right to marry that fine young man she is in love with rather than that elderly, grumpy, but oh-so-rich man her parents have chosen for her, then the film industry teaches a very good lesson.

My old rib-digging friend and all who think as he does, need not waste another minute worrying over the youth of today.

There will always be bad boys just as there will always be good girls and to think that Indian films will influence them for the worse is to credit the industry with more power than it has!

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PRABHAT FILM CO. (Poona)

The partnership quarrel which had been going on among the partners for the last eight or nine months has been determined at last, and Mr. V. Shantaram has severed his connection with the Prabhat Film Co. That leaves four partners now conducting the future business for this famous studio.

At the studios, Messrs. Damle and Fatehlal have taken up two subjects for simultaneous production: one is a social story called "Ten O'clock", while the other is a semi-historical picture called "Ram Shastri".

JANAK PICTURES (Bombay)

Producer Chhotubhai Desai reports to us that he has completed the shooting of his first picture, "Rai Saheb", featuring Kaushalya, Trilok Kapoor and Jagdish Sethi. Those who had the good fortune of seeing one of the early trials of this picture are very enthusiastic about its quality and box-office appeal.

BOMBAY TALKIES (Bombay)

"Basant", a social story, featuring Mumtaz, Shanti and Ulhas is nearing completion under the jealous care of Mrs. Devika Rani. This picture is again expected to be a terrific box-office hit, especially due to the slick direction of Amiya Chakrabarty and snappy tunes of the songs.

SHALIMAR PICTURES (Bombay)

Believe it or not, Producer-Director W. Z. Ahmed has really completed "Ek Raat", his maiden social story featuring Neena and Prithviraj.

It has taken Mr. Ahmed a long time getting through this picture but, seeing the quality of the same, one must admit that it was worth while waiting for.

NATIONAL STUDIOS (Bombay)

"Nirdosh", a social story directed by Virendra C. Desai, could not click well at the Swastik Talkies, in Bombay.

At the studios, they have "Lalaji", a social comedy ready for release while "Apna Paraya", another social story, is now in the editing room.

"Roti", the studio's ambitious picture directed by Mr. Mehboob, is now awaiting some jungle outdoors.

PRAKASH PICTURES (Andheri)

"Bharat Milap" is making new records in box-office history all over the country. Encouraged by its success, the producers will be soon launching a picture called "Lav-Kush" in keeping with their new traditions of spectacle and grandeur.

In the meanwhile, they have a social picture in making called "Station Master" featuring Jagdish and others, and this picture is now fast nearing completion.

FAZLI BROTHERS (Calcutta)

"Masoom" has been ready for a long time, awaiting release in Bombay at the Imperial immediately after "Pyas". At their studios in Calcutta, the producers have on the sets a social story called "Chowranghee" in two versions, viz: Hindi and Bengali.

They are once again together in "Khilouna" the second Amar picture. Jairaj getting more and more popular every day gives an excellent performance opposite Snehaprabha.

RANJIT MOVIETONE (Bombay)

"The Guest", a social story, will be the next release of this company in Bombay. This picture is directed by Chaturbhuj Doshi.

Director Kedar Sharma has completed "Arman", a social story featuring Motilal and Shamim, and he has already taken up another story for direction.

Director Ram Daryani is busy with a social subject called "Sukh-Dukh".

There are umpteen other pictures under production at the Ranjit Studio and the most prominent one which is now being produced between two studios, Ranjit and Wadia, is called "The Return of Toofan Mail".

WADIA MOVIETONE (Bombay)

This is a very busy studio, not so much with its own production but with the productions of others. The company, however, is producing its own picture called "Muqabila" which is expected to be completed early next month.

ACHARYA PRODUCTIONS (Bombay)

"Kunwara Bap", the maiden production of this company, featuring Protima Das-Gupta and others is ready for release. Another social story called "Uljhan" is now on the sets under the personal direction of Mr. Acharya. This story features the famous stars Sardar Akhtar and Mazharkhan.

KARDAR PRODUCTIONS (Bombay)

Director Kardar is one of those persons who would not let the grass grow under his feet. He is already up and doing, and he has finished the script work of nearly three pictures.

The first one is called "Sharda" which is a social story written by Mr. M. Nazir. The second one is "Bindiya", a Hindi social subject written by Pandit Indra. Still a third one is called "Munshiji" the story of which has been written by Mr. Sadiq. In between this ambitious social programme, Director Kardar will also be producing "Shah Jehan," an historical romance written by the international writer Dewan Sharar.

Altogether Director Kardar's, we beg your pardon, Producer Kardar's programme seems to be very ambitious.

NEW HUNS PICTURES (Kolhapur)

Produced under the supervision of Baburao Pendharkar, the very first picture of New Huns "Pahila Palna" has become a terrific box-office success. It is a streamlined comedy with all the best points accentuated and it keeps the audience spell-bound during two-and-a-half hours.

The success of this picture gives us a new hope and we expect the reorganised Huns to be more successful and purposeful in future.

CHITRA PRODUCTIONS (Bombay)

Producer Gvalani's "Between You And Me" featuring Leela Chitnis and Pahari Sanyal is already under production. Every possible care that is needed to make a picture successful is being taken by the company. This picture is expected to be ready in a couple of months, but it is already taken up by different provinces for distribution.

NAVYUG CHITRAPAT (Poona)

"State Guests", their comedy with Damuanna Malvankar and Jog in the lead, and directed by Winayak will take sometime before it is ready for the screen. It is expected to be a big roar for our audiences.

AMAR PICTURES (Bombay)

"Khilauna" featuring Snehaprabha Pradhan has been drawing well at the Royal Opera House in Bombay. The picture is also reported to be doing well in Calcutta.

The second production of this company is called "Ankh Michowli" and it features Sulochana and Nalini Jaywant. By the time this is in print this picture will also be ready for the screen.

SOUBHAGYA PICTURES (Bombay)

Their maiden production "Tamasha" is a social story with an unusual theme, and it will be on the screen as soon as possible.

VENUS PICTURES (Bombay)

"Kirti" has been released at the Minerva Talkies in Bombay. It is a social story directed by Mr. Gunjal and it features Lalita Pawar who leads a very useful cast.

SARASWATI CINETONE (Poona)

Producer Dadasaheb Torney's latest social story "Awaz" has now been completed and is awaiting a good theatre for release. It is likely to be on the screen any of these days, and thereafter Dadasaheb Torney will concentrate on his new social story called "Quanoon".

ASIATIC PICTURES (Bombay)

This is a new company floated by our leading character actor, Mazharkhan. Now that Mazharkhan has tasted the fun of production, he is likely to remain a producer for a long time. The first picture of this new company is called "Barelog" (Big Guns), and it will go into production almost immediately.

PANCHOLI ART PICTURES (Lahore)

By the time this is in hand "Khan-Daan", a social story produced by Dalsukn Pancholi, will be drawing crowds at the Excelsior and at the West End simultaneously in Bombay. This picture has had a tremendous reception in the Punjab and Bengal, and it is expected to score a huge success all over India.

At the studios, Director Moti Gidwani is shooting the indoors of "Zamindar" with Shanta Apte in the leading role. Altogether, Producer Dalsukh Pancholi seems to be the prize man in the news.

GITA PICTURES (Bombay)

With Yakub our famous lovable villain of the screen, in the leading role these people have launched a social picture called "Adhar". Already a lot of shooting has ben done and, in a month or so, the maiden production of this company will be ready.

The whole nation will roar with laughter

WHEN IT SEES

NAVYUG'S LAUGH-SHOW OF THE YEAR

STATE GUESTS

(SARKARI PAHUNE)

Produced and Directed By:

WINAYAK

■

Based on The Characters Created By:

Prof. C. V. JOSHI, M. A.

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RANJIT-WADIA
Picture

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SHAMIM

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तूफ़ान मेल

Directed by
ASPI

Return of
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Two Biggest Concerns
RANJIT
and WADIA
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IT'S Quite different from TOOFAN MAIL
IT'S Quite different from HUNTERWALI

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NEW CHARNI
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SUSPE
COME
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all packed in on